Film Texture:
Subtext and Art Direction

Md Ishtiak Hossain

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Author: **Md Ishtiak Hossain**
Researcher, Storyteller, and Visual Artist with a Passion for Meaningful Narratives
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Summary of the book:

The book "Film Textures: Subtext and Art Direction" is an important source of information for all film buffs and interested readers, including university film and media students. Although the book has not been able to fully present the issues of subtext and art direction, it has tried its best to present the true form of subtext and art direction through explanation. It discusses film structure, plot construction, character development, art direction, and various techniques of using subtext in detail with film examples.

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Introduction # Page 1
Concept of film texture
Introduction to Subtext and Art Direction

Movies are considered as one of the mediums of entertainment. Although every day there is an increase in innovation in the various disciplines of cinema, still cinema has retained the entertainment of people through its well-organized aesthetic presentation. The use of art direction and subtext can be seen in countless films from the beginning of cinema till now. The discussion text will explore the subtext by analyzing notable films from different periods and countries. Understanding the subtext of the film and the underlying message of the filmmakers, creates the ability to understand the essence of the film, evaluate it and understand the story. These films represent different time periods and different geographical contexts, which lends particular importance to the creators' creativity, cultural influence, and use of subtext. In-depth analysis of film elements and subtext will encourage students to apply subtext to film projects.

Art direction directs the film's actors, controls the artistic and dramatic aspects of the film, and fulfills the visionary vision of the screenplay. Art direction encompasses the film's overall visual approach, which determines the appearance of the film's environment, including the location, color, texture, space, and objects used in the scene. Also, it creates the aesthetics of the actor's presentation, costumes and makeup. Art direction creates the overall color palette for the film, which can have a profound effect on the film. The production designer oversees the artistic look of the film and facilitates and executes the creative intent. The art director creates everything from the largest scale locations to the smallest details. At a finer level, art direction involves several other important aspects. For example, tweaking (subtle adjustments to processes or systems) and locations, so that the film's visualization on screen looks inherently realistic, lifelike and

accurate, is known as set dressing. Art direction includes props and costumes; When the elements are chosen correctly, it makes the scene more believable. The overall aesthetic is guided by the production designer and implemented by the art director, which influences the final film as much as the lighting, story and dialogue. Art generally refers to qualitative aesthetic beauty. Film is a complete entertainment language, consisting of story, sound, light and other elements. Art direction in a film must be accurate and appropriate—selection of shooting locations, location decoration, selection of props, acting and appropriate use of sound and lighting based on the selected story make realistic visualization of the film possible. Usually movies are realistic depictions of fictional stories. The use of correct, acceptable and appropriate sound, lighting and art direction in film production is essential to present the film realistically to the audience on the screen.

In film, subtext is the underlying meaning that enriches the content of scenes, dialogues, or characters, but never directly manifests itself in visual cues, dialogue, or story narration. However, the subtext can be fully inferred through the scenes, dialogues and actions, expressions or context of the characters in the film. Subtext adds depth to the relationships between the film's characters, allowing viewers to interpret the nuances of the film's story beyond what is directly told through the film's narration.

The overall look and feel of the film include set design, costumes, props, and overall visual style, known as art direction, that is consistent with the overall look and feel of the characters and the setting of the film. It fits the director or producer's vision and also reflects the atmosphere of the film, the personalities of the characters and the themes of the story.

Films, also known as motion pictures, tell stories through visual medium. Films combine moving image and audio special effects to present the audience with specific story information. Films are

screened in cinemas, video, TV and online OTT platforms. Movies can be in different genres, such as action, comedy, drama, science fiction, fantasy, horror, romance, thriller, animation and documentary. The film medium covers a vast area of entertainment and is capable of creating a huge impact on culture, art and society.

Film analysis has three basic levels: text, context, and subtext. The 'text' of the film includes the cinematography, character dialogue, music, background sound and video screen text. Usually the visualization of the film is considered to be the text, that is, what is seen on the cinema screen. 'Context' is the background and circumstances, such as the historical, social, cultural, religious and political context. That is, the background in which the film is composed, the plot on which the story of the film is based. On the other hand, 'subtext' is the underlying meaning, which is often left unexplained in the language of the movie screen.

By analyzing these elements of the film, it is possible to discern the filmmaker's intentions, social and cultural impact, and deeper messages or insights, which create new connections for the audience with the films. Essentially the language of film entertainment, the filmmaker's art direction and subtext make the narrative of various stories diverse and interesting.

Subtext in a film is the underlying meaning or message that is not directly expressed, but the audience perceives it. Subtext adds depth and multidimensionality to films, often expressed through character dialogue, actions, or situations. If a character harbors feeling for another character, their dialogue and actions may hint at those feelings. This underlying unexpressed feeling is the subtext. The subtext of the film is revealed through the dialogues. A character's dialogue often carries an underlying message. The scenes, colors, and symbols the director chooses through the scenery can indicate many things. The character expresses his state of mind or desire through body language and actions. The choice

of music and sound often conveys the main feeling or theme of the scene. Therefore, the exploration of subtext in films demands a deep and multidimensional analysis, which helps the viewer to understand the deeper meaning of a particular film. Subtext allows the artistic qualities of the film to be appreciated more clearly. Subtext is a very powerful language for filmmakers, using internal film narration to create a strong connection between the audience. Art direction and subtext play a significant role in making movie scenes last longer in the memory of the audience.

Italian neorealist film directed by Vittorio de Sica Bicycle Thieves (1948) through the character of Antonio Ricci (Lamberto Maggiorani) the life of working-class unemployment in post-World War II Rome, social conditions of family, despair, moral complexities of survival, struggle, poverty and extreme reality of helplessness Subtext here. Towards the end of the film, the main character, Antonio Ricci, is seen running away on someone else's bicycle, with some men chasing him. In this way the film portrays the hard and real preventive helplessness of honest and ordinary life, and this scene is shown from the point of view of a child character. The stark helplessness of ordinary life is revealed through subtext. A job is needed to save family and life and a bicycle is needed to save a job, which is stolen from him. The subtext in this part of the film shows the struggle and helplessness of ordinary people to survive through a family in the post-war Italian society of the time.

Bicycle Thieves (1948)

Introduction to Subtext # Page 5
What is the subtext?
Examples of subtext in movies
Techniques for applying subtext

Oftentimes the use of sound or music in films surpasses the story dimension and visuals. One example of this is the soundtrack of the film Pather Panchali (1955) directed by Satyajit Ray. The score, composed by sitar player Ravi Shankar, includes parts of several ragas of Indian classical music, mostly played on the sitar. The flute tune served as the main soundtrack for the film "Pather Panchali" (1955), through which Satyajit Ray rendered the village. That is, that tune was heard at the moment of showing the village scene. Subtext usually transforms the film's structure, internal structure, and elements into a coherent and meaningful work of art, revealing the story or filmmaker's thoughts and informational messages. Some of the basic elements of film are plot, characters, theme, setting, scenes and sequences, dialogue, visual style, and sound. Plot is the progressive sequence of events in a film that moves the story forward. A character is a person or entity at the center of a film; Their development, relationships, and crises make the film's structure coherent and understandable, creating a seamless connection with the film's story and audience.

Pather Panchali (1955)

Theme is the central idea or main message of the film that is conveyed through the story. The film's setting dictates the setting and time period of the film, as seen in the film "Pather Panchali" based on the village life, livelihood and struggle of a Bengali Hindu Brahmin family at that time. On the other hand, American film director Alfred Hitchcock's suspense thriller Psycho (1960) depicts the context of women's freedom in a city life. A scene is the smallest plot in a film, and a sequence is a sequence of scenes that are part of a particular story or narrative. Visual style includes camera work, lighting, color, and visual composition, all of which influence the structure of the film in production.

Psycho (1960)

Film genres are divided into several categories based on the film's style, content, form, and tone, including action, drama, comedy, horror, romance, and science fiction. The action genre is usually based on fast-paced scenes, battles, chases, and physical action. Vittorio De Sica's "Bicycle Thieves" (1948), Italian neorealist dramatic drama genre, focuses on realistic characters, depth of relationships, and emotions, set in the context of the socio-economic conditions of post-World War II Rome. The comedy genre is made up of humor and entertaining story elements. Comedy films include director Damian Chazelle's "La La Land" (2016), director West Anderson's "The Grand Budapest Hotel" (2014), and director Todd

Phillips' "Hangover" (2009). The suspense thriller "Psycho" (1960) directed by Alfred Hitchcock is designed to create a sense of dread and a ghostly experience in the horror genre. The romance genre is based on love and relationship stories, including director Damian Chazelle's "La La Land" (2016), director Garry Marshall's "Pretty Woman" (1990), and director Baz Luhman's "Moulin Rouge" (2001). The science fiction genre consists of stories about the future, science, and technology, including director Christopher Nolan's "Interstellar" (2014), director Ridley Scott's "Blade Runner" (1982), and director Steven Spielberg's "Minority Report" (2002). In this way, films are divided into different categories and based on different genres, different types of stories are made into films, so that the audience can enjoy those films in categories.

Interstellar (2014)

A film's theme is the main message or educational element that is received by the audience, expressed through the film's plot and characters. Different movies may have different themes. Among the common themes of the film are love and relationships, good and evil, identity and self-discovery, society and politics, and human nature and behavior. Different layers socially establish the characters from different perspectives within the context of the film's story narration. Many of the film's themes are love, friendship, and family relationships. In the film, the monotony of simple natural storytelling is established and through the narrations of the story, the stark contrast between real and lower-class life and upper-class

life is highlighted. Set against the backdrop of a grim story of life and livelihood, director Bong Joon-ho's "Parasite" (2019), a Korean film, features the society's aesthetic set decoration and screenplay of the Kim family, who live in a shabby middle-class apartment in Seoul and struggle to survive. fights for the story begins with the Kim family making a living with the wealthy Park family, where the Kim family tries to gain their advantage by deceiving the Park family. The film portrays society's inequality and social ideas through the problems, dreams, and contexts shown. The struggle between good and evil becomes the main theme of many films, especially in third world countries, such as India, Pakistan, and Bangladesh. Again, the makers deal with the self-discovery and self-identity of the individual in many films. These films often deal with human behavior, motivation, and values.

Rayhan Rafi's "Dahan" (2018), a film based on the Bangladeshi social and political context, highlights various aspects of society and politics. The political film portrays only a part of the opposition of the ruling government, although the ruling government has no scenes in the film, so the film establishes the truth of a part of one side. The film is set against the backdrop of the 2013-2014 events in Bangladesh, when petrol bombs were thrown and buses were set on fire to create obstacles in support of the strike. The film "Dahan" portrays the terrible mentality of selfish politicians and some money-grubbing political characters through subtext. The subtext in the film "Dahan" explores the underlying meaning of how the bodies, lives, and dreams of helpless, stomach-churning ordinary people are burnt with petrol bombs for a few thousand rupees. Through this emerges the brutal reality and professionalism of politics. Later some became known as idealistic leaders for social service. The film "Dahan" is set in a political context, where the ruthless culture of one side of politics is highlighted.

Dohon (2018)

Film Subtext Analysis # Page 9
Subtext and audience response
Subtext Analysis of Featured Films (with Examples)
Subtext and character development

One of the pre-production steps in filmmaking is creating the script structure. Visualization of the story depends on the script. So, in making the story of a film perfectly, the script structures have to be planned very carefully, so that it is possible to tell the kind of message that the maker wants to convey to the audience through the story. The structure of the script preserves the flow of the story and keeps the audience entertained. For example, a solid structure that keeps the audience interested in watching the film and

inserting themselves into the story from the beginning to the end of the film. Director Amitabh Reza Chowdhury's 'Ayanabaaji' (2016), in which Chanchal Chowdhury plays the role of Ayana, is a film in which corrupt convicts, who have been sentenced by the court, trick Ayana into jail for them and get a substantial amount of money in return. This crime-oriented film is constructed in such a way that it makes the story simple. 'Ayanabaaji' (2016) shows considerable skill in developing the character of 'Ayana' in script structures. In the film Ayanabaaji, the unethical rights of unscrupulous wealthy unscrupulous criminals to exploit loopholes in the law are revealed through the subtext elements of the consequences of the double life of Ayanabaaji. The scene in the film shows Sharafat Karim mirroring Aina, who sees her reflection in her mirror. He is an actor and skilled impersonator, who saves the wealthy from jail and punishment by impersonating others in exchange for money. Through the mirror in the film, the unspoken secret form of the human counterpart, the form that we usually do not want to talk about or show, is shown. Behind the mirror in film is another terrifying unspoken secret form of the self-Mirror is one of the themes of the film.

Ayanabaaji (2016)

'Matir Myna (2002)

Plot development of the film The mystery of the dramatic story unfolds the narration of all the events, giving the audience the necessary feedback and maintaining the passiveness to arouse the interest of the audience. 'Matir Myna' (2002) is a war-based screenplay, written and directed by Tariq Masood. The film depicts Masud's childhood experiences against the backdrop of the mass uprising on the eve of Bangladesh's independence war. The main plot of the film is the prejudices, customs and social degradation of the Bengali Muslim society before the liberation war of East Pakistan in the film 'Matir Myna' and the autobiographical film made in the context of director Tarek Masood's childhood story is presented in the life story of a teenage character named Anu (Nurul Islam Bablu). [Source: Wikipedia]

A story close to a movie story. The film maintains the character's personality, moral values, realistic natural data of the character and implements the subtitled characters. In Alfred Hitchcock's American thriller Psycho (1960), the character of Norman Bates (Perkins) is developed with great affinity. Norman Bates is a character who simultaneously carries three personalities, the first is Norman Bates as a boy, the second is his mother's character and the third is the young Norman Bates of the present day. As part of the development of Norman Bates' character, the three characters'

personalities changed very frequently in the film scenes. Norman Bates' character in the movie 'Psycho' is heard to say, his nature is like a bird, and to feel as helpless as the texture of birds stuck to the wall proves his personality and existence at a young age. Second, when Norman Bates personifies a Stranger Woman Marion Crane (Leigh) who allows her to spend the night at Bates Hotel in the middle of the night by renting a room in the rain, it reflects Norman Bates' current age marital desire and through this persona Norman meets the needs of the young man of the current age. Represents the character. On the other hand, the conservative parent Mrs. Bates (Bates's mother) transforms into an expression of personality through the same character who kills Marion Crane with a knife in the shower, idealizing the personality of her son (Norman Bates) in his youth and present age, as a precaution against associating with Stranger women. By purging, Norman Bates protects the character from stigma. Explained using Sigmund Freud's theory, as the ED (young Norman Bates, a character Bates' mother still holds), the ego (the present-day young Norman Bates) and the superego (Bates' mother). Thus, in the movie 'Psycho' by developing the character through multiple personalities, different personalities of the same person develop a character and by developing the character of the screenplay in the story of the psychological film creates a lot of connection between the audience, creating a different kind of discovery story in the movie 'Psycho' and with that created story. The audience gets strongly attached to the film.

Psycho (1960)

Art Direction: An Art # Page 13
What is art direction?
Director as art director
History of Art Direction

Subtext is the underlying meaning of dialogue or scenes, which is not shown directly but is implied to the audience through visualization or storytelling. It is the thoughts, feelings and intentions that the characters do not express, but the audience subconsciously perceives. Subtext adds depth to the story and highlights the psychological complexity of the characters. Subtext – Implied or hidden meaning – conveys complex ideas and meanings including unexpressed thoughts, desires, emotions, motivations and messages in a film, play or literary work. The inherent understanding of the filmmakers' thinking in film-making enriches the film in its entirety to make it rich in unique and original qualities. Subtext creates psychological depth for the audience by creating emotions, creating tension, and building the plot in the film through characters and narration. By engaging in the interpretation and analysis of social issues and explorations of psychological depth, subtext inspires the film and audience to develop emotional and dramatic sequences in order to generate active critical thinking. Subtext makes the film's story meaningful by establishing a strong connection between the audience and the film through narration and dialogue. Subtext helps the audience create a coherent understanding of the characters, plot and overall underlying story in the brain. Through metaphors, irony, ambiguity, symbolism, visual cues, subtle gestures and non-verbal communication subtext in the film creates a deeper link between the audience and the film based on the interpretation, experience, cultural background, differences and diversity of the audience.

The first thing to face in filmmaking is the concept. Based on the results of the research, stories are selected for the film. The story plot of the film is finalized based on the joint or individual decision

of the producer, director and screenwriter. The director uses previous experience and intelligence to create a scenario of the screenplay, which is the film made for the audience. film entertainment industry; The work experience, skills and institutional education of a bunch of artists play an outstanding role in visualizing the film properly. The semiotic elements of film costumes can be defined as art direction. Through the semiotic theories of both Roland Barthes and Walter Benjamin, defining the film's identity by analyzing the specifics of the film's costumes and sets and the overall catharsis, various elements. Philosophical and psychological trends, Freud's theory or M. Through Merleau's theories of surrealistic messages and multi-layered meaning visual and audio representations, available for research into the subconscious mind. Particular ideas appear to dominate, influencing the viewer's perspective and ultimately catharsis.

Films often mix social commentary and political debate to create new forms of fantasy. The filmmaker creates the psychological connection of people with the screen in the cinema hall and controls the thoughts and feelings of the audience. Filmmakers re-create the desires and experiences of the audience and harness the desire power of the audience to make movies a popular form of entertainment. If movies are easy to understand, movies can be very difficult to interpret. Many different languages, such as: photography, painting, speech, theatre, music, architecture and sound combine to create a single language of aesthetic fusion in film. Film is a visual medium; It is impossible to understand without seeing the visible. Films explain subconscious thoughts and hidden desires through outward behavior. Movies are composed of symbols like any other language. The better the film, the more narrative it hides. The ascension of meaning from the film is called narrative. Film is essentially creating a story through images. Many still images in movies create stories in the human brain or create deep concentration. Symbols must be clear and specific to work as a film, so that the film can be read from the symbols. The script's

careful framing of specific subjects conveys the audience's underlying tension and terror from the screen to the cinema hall/auditorium. Films are made successfully only when the numerous meaningful images within the film are embedded in the mind of the audience and the creative meaning of those images is rich in the imagination of the filmmaker beforehand.

An early scene in Satyajit Ray's Pather Panchali (1955) shows Sarvajaya drawing water from a well with a bucket. Satyajit Ray makes sense of Sarvajaya's childbearing background through this conversation, by which Sarvajaya's brother's wife urges Sarvajaya to carry the pitcher full of water home. At minute (00:33:26) of the film, Sweet seller was exiting on village road past Durga's house ringing the bell with sweets. Despite not having the financial means to buy sweets at that moment, Durga's desire to eat is visualized through the symbolic narrative of Durga's tongue and lips. In Satyajit Ray's Pather Panchali (1955), the presence of Durga can be seen early in the scene of Sage PC's daughter garlanding the stone chain. In the next moment, Durga is found guilty of stealing the garland. Where Sarvajaya took Durga's hair and punished her by throwing her out of the house. Before a subject or object is brought into the action scene in a film, a narrative is created to introduce that object into the screenplay, just as a bead is first shown to the audience. In the scenes of Pather Panchali movie, the same idea can be taken from the quotations of all the texts; Also, even if the film's scenes are usually not fully expressed, the subtext's underlying meanings overwhelm the audience. Also, in the film Pather Panchali, when Durga takes three cats out of a large broken earthen pitcher, the shot of Durga's face to the camera from inside the pitcher is included in the art direction. Also, when Harihara returns home, the nearby trees are fallen on the wall, the wall is broken, the tree branches are scattered and the frog is lying upside down dead in the raging storm; Scenes in ground floor include art direction. Apart from that, Apu teacher of school also sells the goods of the shop and teaches the students; The set decoration is unique art direction.

Sarvajaya's display of the body with torn parts of the sari is indicative of the poverty of the lower caste Brahmin families. Panchali's art direction of Sarvajaya on his way home with the fallen coconut silently looking around in the rainstorm.

The human instinct is to realize secret guilty pleasures as a type of emotional desire. According to Alfred Hitchcock and Michael Powell, directors are adept at visualizing the darkness and desires of the audience through the camera to control the consciousness of the film audience. In the middle of Alfred Hitchcock's Psycho (1960), Norman brutally kills Marion, played by Sigmund Freud's superego in an expression of split personality. Norman drowns the dead Marion in the heart with the car to protect the expression of the mother inside her from the police. As the car stalls, half-submerged, Norman looks back and forth, overcome with guilt. The audience is equally horrified and confused by Norman's character in the film. The scene is an excellent application of the subtext of the film Psycho (1960). A sign in film is something that can be seen, heard and felt. In the latest James Bond film series, No Time to Die (2021), the masked character appears at the outset, i.e., a violent scene in the next moment is triggered by the film's subtext. The scene hides the violence behind the mask. Basically, the short story is the art film. In films, history or fiction stories are visualized in a very short form within minutes or hours. So, every symbol used in the film is necessary and related to the meaningful interior, which guides the narration of the story. It is said that film is painted with light. Film simultaneously creates aesthetic depth and intellectual complexity.

No Time to Die (2021)

No Time to Die (2021)

In the film The Pillow Book (1996), directed by Peter Greenaway, one scene depicts text on a woman's body. The background has a dark rich color effect, but there is a feeling of warmth, solitude and sensual intimacy inherent in it. In this scene in the film, emotion is hidden, which conveys to the audience the message of light and darkness surrounding the naked woman's body. Wants to say, "Read me like a book." Visualization in this scenario explains the combination of nature and artifice. Peter Greenaway creates excitement in the audience by showing the female character as an object of subtext.

Technically a motion picture is a sequence of several individual pictures. Cinematic images in film are extremely ephemeral, with

important particular scenes being visualized at a speed of seconds. Placing too many cinematic scenes in films can be perceived as overloading the audience. The basic insight of semiotics is divided into two parts. One is physical and the other is mental. The tears in the eyes of the characters in the film, the object used to communicate (tears) and the content to be communicated (sorrow). This sadness, which is the subtext, essentially bypasses language (tears) to create an emotional connection between the audience and the visual screen. Film establishes relationships between two or more things based on metaphor. For example, a bottle for water, or a crown for a monarchy. Verbs can replace numerous variables with a single animated scene. For example, the pen is mightier than the sword—protest through words is stronger than physical violence. Metonymic features in film relate to a different visual subtext than in literature.

The Pillow Book (1996)

In the world's most aesthetically memorable films, filmmakers deliberately set puzzles, hint at problems covertly and overtly, reveal mysteries and fulfill the hopes of the mind. As Alfred Hitchcock used all the elements in his film Psycho. Curiosity holds attention, creates excitement and wonder. Creators control the audience, strategically delaying the narrative. The scene where the baby trolley falls in Sergei Eisenstein's Battleship Potemkin (1925) is

often exaggerated, to intensify the tension, subtext and terror in the audience.

Battleship Potemkin (1925)

As is the pattern in films, if the hero and heroine kiss in the final scene, the kiss means more than just romance. Patterns in films create contrasts, such as: good-bad, hero-heroine, truth-false and life-death. Embedded textual codes formed by specific cultures are used in the film to create metaphors for objectifying struggles. A film is worthless without an audience. Like theater, film scripts are designed for the audience. Each theory of film forces the equation to acknowledge diverse contingent perceptions of the audience. Structuralism in filmmaking does not develop in the same way as in spoken language. Films have specific structural forms. Narrative is more than telling a story, meaning is established in terms of narrative in film. For example, E.M. Forster says, "The king died and then the queen died"—that's a story. But "the king dies, the queen dies mourning the death of the king"—that's a movie plot. If the director cannot establish the plot of the film, then the audience establishes it in his own mind. Films are cultural products. Producers assist in visualizing symbols metaphorical meaning in the use of various props for filming through art direction in filmmaking. The film's subtext somehow communicates with the audience in a specific way. Different films communicate with the audience

through semiotics or symbols in different narratives. Just as films communicate with audiences in certain ways, they also transmit ideologies in certain ways. Ideology in films is as subliminal as subtext. It can have a profound effect on human psychology. Depends on the collective views, attitudes, positions and ideologies of the social group. What is shown in the movie is not real. The illusion of reality is shown in the film onscreen, which is somehow connected to reality. Andre Bazin expressed, "Photography does not create the eternal like art, reality is the character of film." Basically, films have no distinct grammar. It is impossible to analyze a film completely impartially. Exploring the subtext of Taukir Ahmed's film Oggatonama (2016), it is seen that simple people from a green village in Bangladesh travel abroad through local brokers in the hope of employment and later return as the corpse of an unknown person, thanks to a mutilated passport. Oggatonama (2016) movie is a story plot of the movie with the subtext values of exploiting the village people of Bangladesh cruelly and oppressed due to uneducated and unprofessional intellect bound in the corridor of inhumanity. A part of the untitled film shows the little boy going down the river and floating the boat. Behind him is shown a boat carrying his father's body. The two scenes are complete opposites—one of joy, the other of pain. A hundred pains are vanquished by the desire and joy of children. The subtext of the scene conveys the underlying meaning of the scene.

Oggatonama (2016)

Oggatonama (2016)

Films are not made for entertainment purposes only; Sometimes the underlying meaning is hidden through subtext to evoke protest and nationalism in the socio-economic context. In Jibon Thekey Neya (1970), the last film by renowned filmmaker Zaheer Raihan, Roshan Jamil portrays the exploitation of her own husband and two younger brothers as the text of the film. Behind the family story is the depiction of the dictatorship, tyranny, and autocracy of the then Ayub Khan government, which is the subtext of the biographical film. The film satirizes the oppression, corruption, and exploitation of the then Ayub Khan government through a family metaphor. The biographical film depicts the political and social upheaval of East Pakistan dictator Ayub Khan's political dictatorship and struggle against exploitation to gain the desired rights or freedom. Roshan Jamil's entire family can be compared to Bangladesh and then East Pakistan. Although democratic norms, courts and constitutions are designed to ensure common people's rights and a normal comfortable life, many times a long-standing dictatorship, arbitrariness and a bias towards dogma, tyranny and destructive politics crush people's lives. A new street was then created, which vibrated again and again with bullets and streams of blood, with slogans chanting—'Great storm in the chest, shoot the chest'. High commodity prices and the harshness and idealism of the lifestyle, the oppressed student population and the mass death and bloody streets that make the streets miserable, a sliver of freedom vibrates

in the air of Bangladesh. On July 36, 2024 i.e. August 5, the dictatorial government was overthrown through a bloody mass coup united by the protesting students, and blood freedom rose in the wilderness of Bangladesh in return for the self-sacrifice of the general public and students.

Jibon Thekey Neya (1970)

Subtext is the ever-contradictory element and irony in the construction of the film's plot that is being shown or what is actually happening - the link between the two creates new, denser, deeper and more complex meanings. Sergei Eisenstein, in the film Strike (1925), added editing scenes between the slaughter of the bulls and the massacre of the striking workers, which helped to create a new, varied and different kind of deep emotional impact.

Strike (1925)

Sound technology in film plays a role in creating a great depth of perception in the overall visualization. A rich immersive listening environment involving audio production, recording, editing, playback, while detailed use of film sound technology enriches the film in new ways. The specialized intellectual music score and sound effects embedded in the subtext make the film's visualizations more profound, emotional and poignantly connected to the audience. The music score composed by sitar player Ravi Shankar and the tragic sound of the flute in the movie 'Pather Panchali' greatly inspires the audience. The famous shower scene in Alfred Hitchcock's 'Psycho' (1960) didn't feature much blood and knives, but composer Bernard Herrmann's swooning traditional orchestral Psycho score moved film buffs in a big way.

Film reflects society. Gestures, facial expressions and body expressions in films can complement or contrast with dialogue. Different narratives are expressed to create complex depth and different links to the story through subtext in conveying different novel expressions through facial expressions and body language. In the early days of filmmaking, when modern devices and digital cameras were not incorporated, it was possible to make films without dialogue. In those films, the film's character development and story are narrated through body gestures and facial emotional expressions. Among the world's greatest silent films are Mr Bean, Charlie Chaplin and Tom and Jerry.

Charlie Chaplin

Manpura (2009) directed by Giasuddin Salim is a critically acclaimed Bangladeshi film. In the movie Manpura, through subtext elements, the story portrays the burning of discrimination and cruelty between the exploiters and the exploited classes of the society. Through the subtextual elements of the film, the tragic consequences of Sonai and Pari's love for the exploited class, the contradictions of the exploiting class, discrimination, restriction of social expression, and the cruelty of denying the desire for self-independence are depicted through a complex narrative. According to Marxist data, society is divided into two classes—the exploiting class and the exploited class. In the film Manpura, a visualization of how Gazi, the housekeeper character of the house, exploits the working-class character Sonai by spreading social and verbal love. Sonai's character is kept in Manpura island with false hopes to cover up the murder of the housekeeper's crazy son in the film. Later, Sonai's beloved lover Pari goes to her lover's house with her crazy son's marriage proposal. The film establishes the story of a family in a remote village, where Gazi, the head of the family, establishes himself as a saint and honest, speaks only sweetly, cheats Sonai on the pretext of religion and society, and robs Sonai of her only possession, the love fairy. As a result, Pari commits suicide in the final scene. One of the subtexts of the film is the depiction of the exploitative class Sonai and Pari characters being

exploited and crushed by Gazi, the exploitative character of the society.

Manpura (2009)

Manpura (2009)

The Bangladeshi film Hawa (2022) brilliantly portrays the complex equation of socio-economic reality and life of the fishing fisherman class through its unique plot, musical composition ("Sada Sada Kala Kala Rong Jama Che Sada Kala") and impressive cinematography. In Hawa, the main antagonist Chan Majhi has no qualms about putting others to death to establish his cunning, selfishness, and immoral desire to exploit. The antagonist's impossible powers, heartbreaking cruelty, and miraculous snakebite death of Chan Majhi in the film, as well as the sad farewell of the brutal inhuman character, evoke the underlying desire of the audience due to their

resemblance to the socio-economic context and the narrative subtext of the film strongly connects with the audience. The film Hawa is basically a film based on a folk tale. In the film, when the first gulati is caught in a fishing trawler in the ocean, Nasir Uddin Khan, who plays Nagu, sees the gulati as a red fish. Essentially, the film touches on the emotional complexity of being stranded at sea for long periods of time, which is here in the form of subtext—the film's director said in an interview on the YouTube site of the film Hawa. Just as Gulati's character brings love to a deep-sea fishing trawler, so does bloodplay, conflict, and death. In the film Hawa, the main antagonist Chan Majhi was a pirate and dacoit, killing many sailors, killing Gulati's father, and stealing fish from a fishing trawler without informing the moneylender. The makers have mainly constructed the main story in the ocean through the characters of protagonist Gulati and antagonist Chan Majhi, bringing an end to the bloody events and establishing justice through melancholy. Myth and metaphor are used to establish the protagonist Gulati is helpless and the female character. In the final scene of the film, using the metaphor of the female character as a snake, Chan enters the trawler under the influence of myth and bites the sailor to death. In this way, the film ends with the breeze of the blue calm sea blowing the light of justice and the bright golden light of love, banishing injustice forever.

Hawa (2022)

Hawa (2022)

Hawa is notable for its exceptional camerawork, which captures the rhythmic movement of the ocean and weaves it seamlessly with the ups and downs of the story. The film's attention to detail is evident, with striking shots of desperate fishermen and mesmerizing contrasts. Despite some flaws, the film is a carefully crafted piece, which showcases director Suman's dedication and teamwork. Ultimately, Hawa tells a poignant story, emphasizing the art of storytelling over mere truth. [Anandbazar Patrika, 2022]

Subtext is an essential element of film language, which adds depth to the narrative of the film and the realism of the characters. The use of subtext in films affects the imagination and thinking of film buffs and viewers and makes the film richer and more meaningful.

Introduction to Art Direction # Page 27
Production design and atmosphere of the film
Processes and Techniques of Art Direction
Visual Storytelling in Film

Subtext is used in different ways in movies. One of these is the hidden message or meaning in dialogue, which is not directly stated

in the film's narration or visuals, but is implied to the audience. It is the subtle and hidden information contained in the dialogue that reveals the characters' true feelings, motives or situations, identities. The film Surongo (2023), based on the underclass life of Bangladesh, conveys a special subtext or underlying meaning through almost many scenes and dialogues. The corrugated iron house to represent the character Masud's lifestyle and family structure, the bride washing the dishes sitting on stilt platform, Masud taking a bath in the pond, talking to the people around him while taking a dip in the pond, all these scenes are the subtext of the ordinary life of a lower-class family. Among the various dialogues in the film, some of Masood's dialogues are quoted, "Together with love is very necessary, money is the truest thing. And all the rest is lie. "I will cry for this truth, Masood." - Maina, "A man who has no money does not deserve a wife." A man's financial capability determines the commitment of his partner's relationship. Through the dialogues, the extreme reality of the family life of the lower-class family is visualized in the form of subtext. Through the dialogues, relationships, love, and the murderous nature of the family and the tendency to blame each other dominate. While love is portrayed through various dialogues in the screenplay of the film, separation, alienation and selfishness are emphasized.

Maina: What happened, why did you come here?
Masud: Follow me.
Maina: Let's mean? I said I will go to you!
Masood: No. I will follow everything you say. You follow me... I love you so much.
Maina: I don't want your love. Hey, is it you? You can do something for me when I went abroad. You also went abroad. You can't do anything there either. A man who cannot fulfill his wife's small hobbies, what is his love?

The dialogues of the film deal with the challenges of married life in the contemporary generation—hate for each other, lack of true love

and the primacy of one's own desires, lust and sexual pleasures, the film establishes the low-class flow of life in the thick of reality.

The actions of characters and their body language are important parts of the subtext in numerous films. Conflicts between characters' behavior and relationships with other characters around them help to enhance the subtext. Gangubai Kathiawadi (2022) is a Hindi-language crime biographical film directed by Sanjay Leela Bhansali. The film stars Alia Bhatt in the lead role and Ajay Devgn in extended cameos with Shantanu Maheshwari, Vijay Raj, Indira Tiwari and Seema Pahwa. Gangubai Kathiawadi is the story of a young girl sold into slavery, who becomes a brothel owner and struggles for the rights and protection of sex workers in Mumbai, India in the 1950s-60s. Documented in the book Mafia Queens of Mumbai by Hussain Zaidi. [Source: Wikipedia] The white saree of the film Gangubai, the body of Gangubai wrapped in red paper is like the life of a brave human being twisted in terrible danger. Her profession in the scene suggests prostitution, while the red para costume design of the sari symbolizes the twisted woman's life in dire peril. Gangubai is an ideal character in the film Gangubai Kathiawadi (2022) in terms of character and action subtext, the independent spontaneity and uninhibited life of the girls is depicted through the use of Gangubai's open hair costume. Gangubai has no obstacles in her life, she has no parents, no husband even after marriage, so she lives as an uninhibited woman. White symbolizes strength, so the character is portrayed as a leader of underprivileged women through the white saree. Costume worn by Alia Bhatt as the main protagonist in Gangubai movie—red big tip on forehead: symbol of love Here, Gangubai loves her life, whether her life is sad or happy, or a mix of sad and happy, this kind of costume to express love. A black cross glitter under Gangubai's left eye, symbolizing elegance and high economic affluence. Usually Indian girls use Nakful after marriage, this nose pin costume is used to symbolize the sanctity of marriage and Gangubai was married. In terms of the aesthetic decoration of the film style, the main

character's laughter and joy are meant to be the sound of victory over all the obstacles in his life. White is used in films as a color of purity, innocence and cleanliness. The spontaneous procession of thousands of white-clad people in the middle of the Ghinji slum represents Gangubai's grand and widespread leadership and philanthropy. The film is shot with such choreography and decorations to reveal the underprivileged yet powerful form of society.

Gangubai Kathiawadi (2022)

Gangubai Kathiawadi (2022)

Visual elements of film, such as framing, color, lighting, and camera angles, can create subtext. Framing and composition, color and lighting, camera angles, character strengths, emotional states and weaknesses help the visual elements of the scene convey meaning beyond the dialogue. In filmmaking, camera angles and lighting temperatures can create different emotions, tension, emptiness, restlessness or joy in a film. A close-up camera angle is usually used to make a subject stand out from other subjects. Also, the wide angle is used to establish the surroundings and the high angle camera to evaluate the character in detail, with the low angle shot powerfully portraying the character. This particular use of camera angles is one of the elements of subtext. Also, the camera angled point of view shot mimics the character's perspective, allowing the audience to experience the scene from the character's point of view. Unease and confusion, emotional tension is created in the film's scenes through Dutch angle shots. Subtext Lighting used in camera during filmmaking (in white balance) Warm colors Red, orange, and yellow Color temperatures for character happiness, joy, optimism, and excitement 4000 degrees Kelvin and cool colors Green, blue, and purple Color temperatures for character calm, sadness, and grief It is customary to use 4000 degrees Kelvin. Subtext is a fundamental element of filmmaking, allowing the audience to delve deeper into characters and events. The use of subtext enhances

storytelling and multiplies the meaning of the film. Noteworthy is the use of color relationships with the screenplay used in the film "The Grand Budapest Hotel" (2014). The use of red in various scenes in the film symbolizes the passion, excitement, and danger of the characters, while the red carpets in the lobby and corridors of the featured hotel reflect the excitement and luxury of the guests. In addition, one of the characters. The use of red in the relationship between Gustav and Zero represents their friendship, love and trust, while also foreshadowing danger.

The Grand Budapest Hotel (2014)

Literature review# Page 32

Film reflects society. The exploration of subtext and art direction in film is a multifaceted subject that is constructed using the various elements of cinematic storytelling. Film Texture Subtext and Art Direction describe in depth how filmmakers use film as a medium to convey underlying themes and messages using visual and narrative subtleties. Film texture, especially visual elements through subtext and art direction, is an important element of cinematic storytelling, enriching the narrative and deeply engaging the audience with the on-screen storytelling. Films are one of the mediums of entertainment, people come back to movies again and again for entertainment. And capitalizing on the entertainment of movies, many filmmakers make films with preferred messages hidden in a certain ideological message in the form of subtext. Subtext relates to the underlying meaning conveyed through dialogue, action, and visuals, which require interpretation to uncover underlying themes and emotions (Seger, 2010; Field, 2005). Techniques such as visual storytelling and symbolism play an important role in creating subtext (Bordwell & Thompson, 2013; Monaco, 2009). Over the years, films have been used as a medium to spread ideology in societies and countries. This is a very important and promising concept in film studies. It is necessary to investigate how and to what extent doctrines and ideologies are spread through films. Using filmmaking techniques to embed the message conveyed through the film affects the audience. Art direction, set design, actors' and actresses' costumes, and overall aesthetics, visually represent themes and add depth to the narrative (LoBrutto, 1992; Block, 2008). The integration of subtext and art direction seen in films such as McQueen's 12 Years a Slave (2013) creates a layered and immersive experience, aligning visual and narrative elements to evoke strong emotional responses as the film explores the narrative story (Smith, 2014). In today's digital age, the message of this picture travels from one end of the world to the other in a very short time. And it is not possible for anyone alone to destroy the film data as it is repeatedly copied to different people's servers for digital storage. Effective integration requires a cohesive

vision within the creative team, ensuring coherence and impact (Plantinga, 2009; Keating, 2011). These elements significantly influence film audience perception and critical reception, engaging audiences cognitively and emotionally while gaining appreciation for the ability to convey complex themes (Plantinga, 2009; Keating, 2011). In the case of cinema, filmmakers often use the medium of film not only for entertainment, but also as a subtle vehicle for conveying deep ideological and religious messages to the society through the audience. How and what elements filmmakers use to embed religious themes in their films can be explored through the use of subtext.

Most filmmakers use film as a medium, using elements like subtext and cinematography. Where subtext bridges the audience with the movie screen and inspires the audience to create new stories that may not be imagined directly from the screen. The importance of sound design and music in supporting the film's texture should not be underestimated, as these elements also contribute to subtext and emotional impact (Chion, 1994; Giannetti, 2013).

According to the Oxford Dictionary, religious doctrine means beliefs held and taught by religious institutions, political parties, etc. Religion is usually concerned with scriptures or specific rules and regulations, although all religions primarily encourage people to live an orderly life or to bring within a set of rules. Directors such as Kubrick and Lynch are renowned for their meticulous attention to sound and visual detail, creating environments that deeply affect the audience (LoBrutto, 1992; Monaco, 2009).

While the cinematography and character custom designs are made in harmony with the film's story and atmosphere, the film's story needs to be strong enough to be conveyed visually. Furthermore, the role of cinematography is crucial in creating the texture of the film through lighting, camera angles and movement (Bordwell & Thompson, 2013; Giannetti, 2013).

In analyzing how filmmakers use subtext to convey religious doctrines, theories of semiotics, narrative analysis, and religious symbolism are used. In 1973, Frankfurt School scholar Theodor Adorno and his colleague Max Horkheimer introduced the concept of "culture industry". As described by Theodor Adorno and Max Horkheimer, the culture industry is a capitalist-run entertainment factory. The products of the culture factory - especially films and music - are often meaningless or trivial goods and are used to keep consumers socially and politically neutral. Controlled by capitalists and through which they market ideas, beliefs and values, which create false consciousness and maintain social norms. Adorno and Horkheimer argue that culture is a powerful instrument of capitalist control over industrial society (Adorno and Horkheimer, 1973: 121).

Films such as Blade Runner (Scott, 1982) and Inception (Nolan, 2010) exemplify how visual style can enhance narrative depth and thematic resonance (Thompson & Bordwell, 2010). For example, the use of light in Blade Runner not only creates a dystopian aesthetic, but also underscores the film's themes of identity and humanity (Scott, 1982). On the other hand, the way religious stories are portrayed in films can evoke strong emotions and pain in the audience, thereby drawing them into religious sentiments. Films can create narratives of religious politics in society, which can create chaos. Through stories, characters and themes in films, films can manipulate human desires and humanity, creating new religious and political divisions.

Collaboration between directors, cinematographers, production designers and sound engineers is essential to achieve a cohesive film texture (Keating, 2011; Chion, 1994). This combination ensures that each visual and auditory element contributes to the storytelling, creating a unified experience that resonates with the audience (Plantinga, 2009; Bordwell & Thompson, 2013). By using various cinematic techniques such as symbols, metaphors and

symbols to subtly address complex subtexts, the audience is engaged with the concepts on multiple levels.

Moreover, editing plays an important role in maintaining the texture and pacing of the film, allowing for the seamless integration of different elements (Katz, 1991; Pramaggiore & Wallis, 2005). Editors such as Thelma Schoonmaker and Walter Murch are celebrated for their ability to enhance the narrative through precise editing techniques, which heighten the emotional and thematic impact of the film (Ondaatje, 2002; Dancyger, 2014). Indian subcontinent films 'PK' (2014) and 'Oh My God!' (2012) new subtexts that challenge and reflect typically orthodox ideologies and dogmas of doctrinal practice through satire and metaphor.

Filmmakers from various regions skillfully use the medium of film to disguise religious doctrine through the use of visual elements, symbols or subtext in films. Subtly addresses complex religious issues using various cinematic techniques such as symbols, metaphors, and symbols, engaging the audience with these concepts on multiple levels. The film explores different perspectives on how ideology can shape life, society and historical events, prompting viewers to reflect on the complex and often tragic consequences of these dynamics. The use of practical effects and CGI also contributes to film texture, providing different ways of representing reality and fantasy (Bordwell & Thompson, 2013; Katz, 1991). Filmmakers use subtext to sub-examine cultural values, contexts, and spiritual concepts to promote certain ideologies by influencing audiences through film and inviting viewers to explore theoretical concepts. It is said that films are made based on numerous rules, but there are no hard and fast rules in film making; So in making a film, it totally depends on what kind of message the filmmaker wants to convey to the society using the film or what kind of story he wants to convey to the audience through subtext. The interplay of subtext and art direction supported by sound design, cinematography, editing and special effects create

compelling and memorable films. Elements work together to engage the audience's attention on multiple levels, making the film experience rich and multifaceted (Field, 2005; Block, 2008). A film generally feels realistic when the visual elements used in the film—sounds, characters, dialogue, set decoration, costume design, lighting, background music, and other elements—are simultaneously displayed fluently to establish that particular character in the film, and when the characters in the film act. Without acting (not acting is real acting) enacts a scene. In this way, new stories are created by connecting the audience with the silver screen of the film.

Connection of Subtext and Art Direction # Page 36
The role of art direction and subtext in creating film content and atmosphere
Relationship between film atmosphere and dialogue
A mix of visual elements and subtext

Subtext plays an important role in every step of the film. The starting point of filmmaking is the screenplay and the structured structure of the film. Although there are numerous examples of film production in the world without a script. Pather Panchali's screenplay was not written; Satyajit Roy made the film Pather Panchali with the pictures and notes taken during his voyage to London in 1950 AD. [source: Wikipedia] Yet a planned screenplay (also called script, screenplay, film script, movie script, teleplay, dramatic script, shooting script, play, scenario, storyboard, and radio script) organizes the film and solidifies the story. teaches Subtext gives depth to the story and keeps it in the mind of the audience, and the correct application of subtext is the key to successful filmmaking. Subtext is an important element in the filmmaking process, adding depth to characters and stories and influencing the viewer's emotions. In a structured filmmaking context, subtext is a means by which deeper meaning is hidden behind visible dialogue, influencing the audience's thinking and

stimulating the imagination to create and perceive different kinds of stories. The successful application of subtext in filmmaking involves the pre-production, production, and post-production stages.

These internal conflicts serve as the subtext of each character's internal conflict and mix of emotions while writing the screenplay. When writing dialogues, subtext should be used to convey the character's intentions and attitudes, which, although not directly, will have a profound effect on the audience's feelings. ' Shabdoo' (2013) is an Indian Bengali film directed by Kaushik Ganguly. The main protagonist of the film is Tarak Dutt (Hrithik Chakraborty), a Foley artist. Tarak Dutt created Foley Sound while editing in a film production company. Tara has very little hearing for normal speech, but is sensitive to Foley sounds. The first scene in the movie 'Shabdo' shows a drug addict climbing a wooden staircase, slamming a door and beating his wife. The scene is shown in two ways, one with character dialogue only, the other with environmental Foley sound and dialogue. This is how the power of sound can create different meaningful feelings of the screenplay inside the human brain. The words in the character's dialogue have little effect on the brain's visualization of the scenario. But in the film scene at 00:04:07 minutes dialogue with environmental Foley sounds (such as footsteps on wooden stairs, door opening, breathing sound, leaves falling in the kitchen) gives the impression of more vivid and realistic visualization. Movie Scene At 00:21:52, Tarak is seen walking through the busiest streets of Kolkata. In the script, the star only hears the sound of vehicles, footsteps and car horns, but the conversations of numerous people around him do not make any sense in his brain. Sound in films includes music, dialogue, ambient sounds, background sounds and soundtracks. Sometimes it is impossible to express the screenplay without sound in the film. Visualization in movies is brought to life by using sound in necessary proportions. Through the film 'Sounds', beyond the characters' dialogue, Foley draws attention to enjoying the

environmental diversity and aural beauty of sounds. Sound is a powerful element in film, soundlessness or silence is also a form of sound. The otherworldly sound immerses the viewer in various emotions. Words help tell a story, move the story forward, create new plots. Sound helps create emotion, creating a new tone for the film. Sound is used in films to give a psychological multi-dimensional effect to the story. A film's presentation through sound can sometimes define the art form. Sound creates a language of smooth realistic entertainment in movies. Sound creates the atmosphere in developing the emotional power to create the audience's perception of certain sounds in the film. Specific sound segmentation is possible due to the vivid variety of numerous surrounding sound combinations. Realizing the brain's ability to make sense of specific sounds out of the myriad of sounds in the environment is a key theme of sound films.

Shabdoo (2013)

Planning to add subtext to each element of the scene involves thinking about adding subtext to lighting, sound, camera position, and movement. Props and settings should be used in such a way that they convey a deeper meaning to the story. During World War I, when German and British soldiers were fighting, German soldiers set a trap to kill 1,600 British soldiers. The film features mesmerizing choreography by world renowned cinematographer Roger Deakins. 1917 (2019) is one of the most famous war films ever made, a war

film based on a somewhat true story told by Sam Mendes' grandfather, Lance Corporal Alfred. One of the best thriller films directed by Sam Mendes is this film based on some events of the First World War. The film shows British General Erinmore ordering Colonel Mackenzie of the 2nd Battalion of the Devonshire to carry a letter containing a chart of German tactical killings and a message to end the war. Risking their lives, two British soldiers, Scofield and Blake, cross No Man's Land to reach an abandoned German trench to deliver a cease-fire message. Film scene at 00:43:38 minutes before the German small plane crashes into the two British soldiers. Finally, after much back and forth, Mackenzie read the message and reluctantly called off the war. Although several British soldiers were wounded early in the war, by the end of the war 1,600 British soldiers had survived the German killing tactics. World War I uniform, costumes and props used in the film depict historical battle backdrops. Numerous uniforms were recreated for use in the film, from a World War I era soldier's uniform. The khaki uniforms, helmets, boots, tents, other equipment and decorations of the soldiers used in the war had a fascinating historical background. Military uniforms were made from heavy cotton twill. Wear uniforms, weapons, underclothes, pants, socks, gloves, tunics and hats are also constructed from khaki wool. Most of the film's story takes place at night and with the necessary artificial lighting and shadows. Although the film appears to be completed in one take, 34 secret camera cuts were originally created through editing. Set decorations were made to the correct length and size for action scenes without editing breaks or jump cuts. How long an actor could walk inside the bunker and when he would turn 360 degrees and walk the other way was edited by inserting the right time. The main objective of single shot editing is to present the story created for the film vividly, believably, realistically and simply to the audience. That is, the audience perceives the edited film as a reflection of normal real life.

1917(2019)

Actors' body language and facial expressions are one of the means of conveying subtext. The character's emotions and intentions have to be expressed beyond the dialogue. Sometimes the actors are allowed to improvise, which can add new levels of subtext. No Time to Die (2021) Released in 2021 by Eon Productions, one of the best detective movies in the world and the acclaimed thriller is a huge hit especially with the young generation. The film's protagonist, Daniel Craig, is actually an honorary commander of the Royal Navy. He gained international fame playing the fictional secret agent James Bond in film series ranging from “Casino Royale” to “No Time to Die”. Part of the film is shot in a snow-covered landscape next to a snow-covered lake in Norway, where the villain Lucifer Safin (Rami Malek) carries a gun. In snowy Norway the trees are edited by

adding snow through CGI even though there is no snow on the leaves. At 00:02:34 in the film, little Madeleine suddenly sees Lucifer Safin by the window wearing a white mask. The color white often evokes the idea of purity, simplicity and cleanliness in films. Within the color of peace and whiteness, violence invades wherever there is peace. In the context of the film, the appearance of the man in the white mask means that something dangerous is about to happen. The art direction of the killer's screenplay is visualized by hiding the hidden violent intent of simplicity. In the scene of the movie, the villain Lucifer Safin shoots and kills little Madeleine's mother on the spot. The rough bloody texture of Lucifer Safin's distorted wrinkled face and broken white mask evoke a sense of dread in the audience as little Madeleine. Scenes are constructed in such a way that the audience in the film moves into the role of the character, and at the same time the character and the audience alike derive terrible feelings through the visualization.

Camera positions and movements have to be determined in such a way that the subtext conveys the close-ups and internal feelings of the characters. Lighting plays an important role in creating subtext. Blending light and shadow can add depth to characters and scenes. In No Time to Die (2021) at 00:07:19, Bond girl Madeleine Swann (French actress Léa Seydoux) swims in the sea wearing a swim cast, foreshadowing an emotional romantic scene that leads the protagonist Bond (Daniel Craig) to act intimately. Creates a compelling narrative. In No Time to Die, the intimate romantic relationship with Daniel Craig, in contrast to the scantily clad skits that exude sensuality, helps create an evocative atmosphere. Another scene at 01:36:00 uses the orange color of light to symbolize love, a symbol of environmental warmth to create a romantic scene in an intimate moment between Bond and Bond girl Madeleine Swann. The semi-darkness, the surrounding silence, i.e. the environment to evoke the overall sense of intimacy, is created as part of the set dressing. The film uses semi-naked bodies, bare legs, exposed buttocks, panty scenes hidden under white half-shirts

as set dressing guidelines for romantic intimacy scenes in the film to foreshadow the feeling of intimate moments.

Subtext is fleshed out by establishing relationships between scenes, using cuts and transitions to create subtext during editing. Sound design is one of the means of conveying subtext, background music, sound effects, and silence—all can add depth to subtext. In the movie No Time to Die (2021), the iconic car Aston Martin DB5 used in the scene at 00:22:05 becomes a character in itself, creating a deep sound and atmosphere. It is used to create countless breathtakingly diverse action scenes filmed in Italy. Action vehicles in the film No Time to Die include Bond's Aston Martin DB5, 007's Land Rover Series (III), Primo's Triumph Scrambler and Ash's new Land Rover Defender. Director Cary Jozzi Fukunaga shot the car action scenes on a claustrophobic road in Matera, Italy, using hundreds of fake bullets. In the action scene, the cars were moving at a speed of 80 kmph. 8,400 gallons of sugary soda are sprayed onto the road so that the dry sugar makes the road surface extremely sticky and gives the car tires much better grip. An Aston Martin DB5 was created along with ten other replicas to create the car action scenes. Demi built Aston Martin 5 cars used in vandalism scenes.

Subtext can be expressed through color. Character emotions and situations can be conveyed by using specific colors for particular scenes. Euphoria (2019) American drama series on HBO is one of the best examples of independent visual conscious art direction. Dashing emotional realism cinematography visualizes the environment in colorful light throughout the filmmaking. Euphoria is the most important aspect of the standout visual style, the inner heightened emotions of the characters, the orange-blue contrast of the mix, the dynamic and colorful diffused light. Additionally, the combination of tungsten and LED lights allows visualization of variations in light texture from shot to shot. Euphoria (2019) features large backlight warm counterpoints to mimic the cold blue

moonlight that hangs behind the motel in the film, conveying the emotional intensity of the scene's multiple color temperature textures, an aesthetically diverse art direction. Euphoria (2019) Art direction of mindfulness in the concept film of euphoric lighting, camera movement and emotive realism cinematography. The film Joker (2019) revolves around the life of a clown, his everyday life with ordinary people, his life struggles and his battle to survive in New York City.

Euphoria (2019)

Joker (2019)

In the first scene of the film, the clown character is seen grooming himself inside a glass-enclosed room. For a realistic touch during

the production of the film, as the buildings of the clown agency in New York are level with the streets, the set of the movie "Joker" (2019) was built in the same way. And the use of eye-catching red, yellow, and orange costumes is eye-catching. Another scene in the movie "Joker" has the camera focus on the clown from an elevated position. This type of wide shot is used to reveal the clown as very insignificant and insignificant. Busy Gotham City, actually set in New York's Times Square, evokes the extraordinary aesthetic scenery in the movie "Joker."

The film "Gangubai Kathiawadi" (2022) shows the ambition of a then-social worker and prostitute leader with some cute bedroom decorations. Through the film, the old history is given a new shape on the silver screen. "Gangubai Kathiawadi" (2022) is set in the bedroom of a well-to-do prostitute in Mumbai, and reflects on the bleak life of her life with dim indoor lighting. Behind this scene of a conversation between the main character and the journalist, the curtains are left open despite the sheer curtains on the windows. Sophisticated prostitutes live shamelessly, the curtain is left open to indicate that. Visualization of the main character's journey to Delhi by train in the dark of night—in the dark with blue and light crimson lights attempts to usher in a new bright optimistic chapter in life. Rays of light entering the living room through the windows are designed to convey an optimistic life. At the scene, Gangubai met the then Prime Minister Pandit Jawaharlal Nehru. The set decoration of the sitting room—a book rack on the side, table lights, tea kettle on the table, tea cups, picture frames on the wall, delicate lights on the wall and the light from the doors and windows, all are arranged in such a way to express the aesthetic mindset of the then Prime Minister of India. has been

Cyclone Ila destroyed the lives of the people living in the coastal areas, including houses, animals and birds. This cruelty of nature on the hapless people left traces in later times. The Docufiction film "Shunte Ki Pao" (2012) is based on Cyclone Aila, the worst cyclone

of the period, which hit the West Bengal-Khulna coastal area on 25 May 2009, with wind speeds of 70 to 90 kmph. Then the context of the life struggle of the people who dream anew from Ayala's broken life is historically protected as the image "Shunte ki pao". The Docufiction film "Shunte Ki Pao" (2012) is illustrated, filmed and directed by Qamar Ahmad Simon. Sutarkhali, a village on the banks of the Bhadra River in the Sundarbans, is home to a family like hundreds of families—Soumin and Rakhi, with their son Rahul—the protagonists of the film. From the murderous love of a traditional minority community Hindu family in Bangladesh to the struggle with life and nature to survive, the Docufiction film "Shunte Ki Pao" (2012) weaves an aesthetic story through sound and editing.

The one hour and thirty-minute documentary film "Shunte Ki Pao" (2012) begins with the sound of river water waves against a black screen, followed by one of the Hindu chants that pierces the darkness. From the evening puja to the manglik ceremony, the puja of Parvan Uludhvani is not complete in traditional Bengali society. In the traditional Hindu societies of India and Bangladesh, it is usually women who play the uludhani, but occasionally men are heard playing the conch; But usually men don't scream. Along with the music of Dhak-Dhol, Sankhnad, Kartal, Mridanga, the sound that attracts attention during the Puja Parban is the chanting of women, which vibrates in the air and turns the entire environment into a divine environment. In addition to appeasing the deity, the surrounding environment and nature are associated with Yajna Mangalik, which is a symbol of social development and prosperity. Uludhvani is created in “A”, Stiti in “U”, Loy in “M”. (Source: Wikipedia)

Generally, when people become destitute or among the poorer sections of the society there is more respect for religion or tendency to practice religion. That's why in the documentary film "Shunte Ki Pao" (2012), hundreds of destitute families, who were almost wiped out due to the devastation of Cyclone Ila a few days

ago, prefer to remember God or the Creator even in the midst of a temporary lifestyle made of little straw. A sliver of moon in one corner of the sky, the sound of river water gurgling and the chirping of insects in the darkness, women's wails and men's conch sounds in spite of the hardships, evoke the hope of the light of liberation from the miserable chapter of life. A conversation scene between mother Rakhi and son Rahul at the beginning of the film, where a small light is shown in the darkness. In their conversations, rhymes and future plans to rehouse the broken vita, after Ayla recovers from her post-traumatic stress disorder, they speculate about what trees they will plant and how they will bring back the good old days as they live on their homestead. No matter how many nightmares, downfalls or breakdowns may come in life, here is a visualization of the dream that people live out of that situation.

Shunte Ki Pao (2012)

Subtext and Art Direction in Film # Page 47

Examples of recent films
New style art direction
future tense

Director Rafi Raihan's Surongo (2023) recently caught the attention of critics. The first leg, a 200-member production team shot in Chittagong division for 10 days in Sunamganj district near the Bangladesh-India border and the last leg in Dhaka. Also, the tunnel film FDC has 25 sets outside the indoor studio in Srimangal, Chittagong and other locations in Sylhet. The film's protagonist Masud (Afran Nisho) is seen bathing in the pond in metal sheets house backyard in an early scene. The story of the film revolves around a family of low-class electricians; One of the characters, Masud, works as an electrician in the local market. The underclass life of Bangladesh has been portrayed in the beauty of aesthetics. The metal sheets house has no walls around it, his motorcycle is parked in front of the door, a broken earthen staircase leads down to the lotus pond from the house. Masud's bathing cloth is placed on him tied with branches. The director visually establishes the family structure of a low-class family in Bangladesh that conveys the aesthetics of the film's subtext of relevance. Again, Maina is seen washing the dishes of the house while sitting on a wooden platform next to metal sheets house in this pond, and while the husband is taking a bath, there is a beautiful scene with his wife. Masud's wedding in a metal sheets house without a fence, the sunset red sky in the background, the area surrounded by blue hills, the evening falling, the colorful bamboo lanterns around metal sheets house and the gate built for weddings mixed with yellow and red cloth—all establish a rural life where the bare minimum of opportunity exists. Efforts have been made to make life colorful by using it. The art direction of the film Surongo included the costume design of the characters and the scenic village scenes of Chittagong and Sylhet, which were created/decorated in an artistic manner. Art direction for this film involves selecting suitable locations, setting up the right lighting and selecting the right props and costumes,

using a consistent visual style to capture the scene in creating the overall look and feel of the production of the audio-visual product. [Source: Barking Squirrel Media, 2022]

Surongo (2023)

At the very beginning of the film, the main character Masud (Afran Nisho) is seen on the bank of a pond on a bamboo the wharf, in which lotus flowers and lotus leaves are floating. In the distance, the electrician is talking about work with a man in a donkey cart. The film has visualized the picturesque village scenes of Bangladesh. Scenery of the village—where distant sky, trees, lake, village pond, lotus flowers, bamboo-framed paras and bathing in pond water can be seen—reality scenes are aesthetic representations of Bengal's natural beauty. Creating a deep connection with the audience by infusing the narration of the story with beauty.

Surongo (2023)

Tama Mirza is seen walking through the village bazaar, where the camera is focused from a perspective that shows the aesthetic walk through red and blue lights. In fact, viewers prefer to see a scene through another medium or through an aesthetic environment rather than seeing it directly. Great consistency is maintained to make-believe the environment with the story of the film, which is a wonderful technique of aesthetic visualization. The scene is captured on film with a low-angle camera. Yellow, red lights are used in the scene to make Masud's character powerful and attractive, which is shown as a symbol of romance and which is a wonderful creation of the aesthetic scene.

Surongo (2023)

The character Masood is seen in conversation outside Tama Mirza's brother's house. Here the light green color of the tin house is used along with the green color of the environment, which brings out the

beauty of nature's softness and splendor. The huge mountains in the distance, the combination of the sky with the mountains fills the atmosphere of the film with aesthetics. The way and materials used to design the old Steel Metal House for film production establish the characters as a low-class family in the film's narrative and visuals, a unique piece of film art direction. The film Surongo features Masood as the protagonist and Maina as the main antagonist, played by Tama Mirza. In this scene of the film, Masud Tama visits the bride at Mirza's brother's house. An environment has been created to see village brides. Children, women have come to see the bride, and the bride is sitting with her father. On the table are glass glasses filled with water and glass jugs; Fruits and sweets are also arranged. The beauty and aesthetics of seeing village brides in the context of Bangladesh are created in harmony with the story of the film, which observes the exquisite aesthetic beauty. The visuals of selected scenes allude to the film's middle-class family subtext.

Surongo (2023)

Masud's wedding scene, where Masud's character enters the bride's brother's house through a gate lit with red, blue, green lamps in a horse carriage to get married. This part of the film depicts the beauty of a village wedding, where the evening sky turns blue and crimson, symbolizing love. In the story of the film, Tama Mirza, a high-class beautiful girl, unable to reconcile the reality with the low-class life sense and consciousness, gets involved in an illicit relationship with the character of Zaheer (Mustafa Manwar) to fulfill the desires of the high-class mind. Breaking the net of the little money she gets from her husband, she establishes her own luxury and ease of life through an immoral relationship with her husband's friend, which creates a climax of turmoil in the low-class family life in the film. Masud's depression sets in when he returns home from abroad to find that his wife has eloped with his friend Zaheer. Masud feels uneasy about returning to normal life, and the film's plot sequences create poignant visualizations of the angst and painful sadness of underclass life. Through this kind of storytelling, the film tries to evoke in the audience a sense of the painful suffering of the lower-class family, and evokes sympathy for the character of Masood.

Surongo (2023)

In this part of the film, the beauty of the daily life of the heroine is revealed to the camera through the window frame. The subtle senses of the human brain become more emotional and inquisitive when a scene is presented through a medium. This part of the film shows the main antagonist Maina's character through a window frame.

Surongo (2023)

In the night scene aesthetic, the film's hero-heroine dialogue scene is shown through the middle of the window. Yellow blossoms as a symbol of romance, and the view through the window doubles the beauty of the night. A study conducted at the University of Oxford explores the complex layer of subtext in cinema. Researchers have explored how directors use sub-textual elements through visual metaphors and non-verbal cues to convey deeper meaning and

emotion within films. This study, by allowing the audience to engage with the narrative on multiple levels, emphasized the importance of subtext in enriching the cinema experience (Smith, 2018).

Surongo (2023)

One of the film's triangles is a double conflict, which is shown in the film's one third. Masud's friend's relationship with Masud's wife, which later leads to a physical relationship. One of the parts of the film involves Masood's friend's intimate moment with Maina, Masood's wife, and later an accidental physical relationship on a rainy night. After Masud's friend's illicit relationship with Maina, Maina blames Masud's friend and Masud's friend grabs Maina's leg and apologizes. A portion of the film is shot in a fish market, considered a real location shoot, where a pain-weary Masood meets his runaway wife Maina after a long time. However, Maina fails to recognize Masood there and people around beat Masood.

One of the attractions of the film is the tunnel. In the film, a real 34-foot-long tunnel is built underground, and real location shooting is done inside the tunnel with electricity and lights. It is in that tunnel that the main character Masud is seen acting and the diffused light of the normal light brings out the reality. The top shot in the middle of the tunnel gives the film a unique aesthetic and the glow of the red light forms the beauty. In the film, Masud's soiled Undershirt

and Tied Lungi, the props, setting and set decoration to evoke the realistic moments and feelings of a tunnel-digger have created enough aesthetic perfection, connecting reality to the audience visually in the film's narrative.

Surongo (2023)

An early scene in Satyajit Ray's Pather Panchali (1955) shows Sarvajaya drawing water from a well with a bucket. Brother's wife Sarjaya insists on carrying the pitcher full of water to the house. Satyajit Ray, through this dialogue, makes sense of the possible background of Sarvajaya. At minute (00:33:26) of the film, sweet seller was exiting on village road past Durga's house ringing bells with sweets. Even if there is no financial ability to buy sweets at that moment, Durga's desire to eat is visualized through the symbolic narrative of Durga bending her tongue and wetting her lips. Early in Satyajit Ray's film Pather Panchali (1955), Durga appears in the

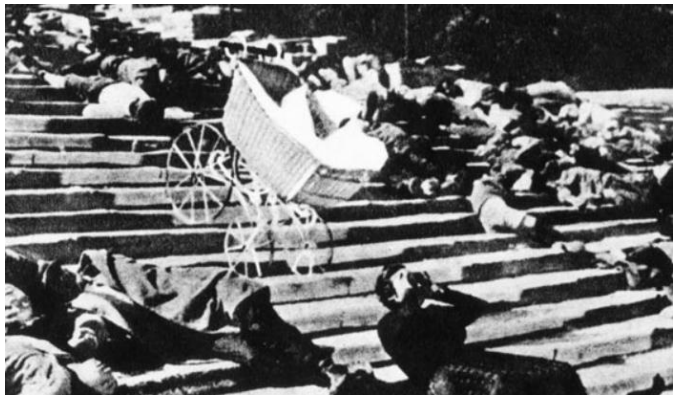
scene where Sage PC's daughter is garlanded with stone chain. In the next moment, Durga is found guilty of stealing the pearl necklace, where Sarvajaya punishes Durga by taking her hair and throwing her out of the house. Before introducing a subject or object into the action scene in a film, the narrative is created to introduce that object into the screenplay. As the beads are first shown to the audience. The human instinct is to realize secret guilty pleasures as a type of emotional desire. According to Alfred Hitchcock and Michael Powell, directors are adept at visualizing the darkness and desires of the audience through the camera to control the consciousness of the film audience.

In the middle of Alfred Hitchcock's film Psycho (1960), Norman brutally kills Marion, playing Sigmund Freud's superego in the split personality expression. Norman drowns the dead Marion in the lake with the car, to protect the expression of his mother from the police. As the car stalls, half-submerged, Norman looks back and forth, overcome with guilt. The audience is equally horrified and confused by Norman's character in the film. A sign in film is something that can be seen, heard and felt. In the latest James Bond series, "No Time to Die (2021)", the masked character appears suddenly at the beginning, that is, to trigger violent events in the next moment. The scene hides the violence behind the mask. Basically, the short story is the art film. In films, history or fiction stories are visualized in a very short form in minutes or hours. So, every symbol used in the film is necessary and related to the meaningful interior, which guides the narration of the story. It is said that film is painted with light. Film simultaneously creates aesthetic depth and intellectual complexity. In the film "The Pillow Book (1996)" directed by Peter Greenaway, text beams over a woman's body. Darkness in the background affected the rich colors, but warmth, solitude and sensual intimacy were inherent inside. Emotions are hidden in the scenes of the film, which convey the message to the audience through the light-darkness of the naked woman's body. He wants to say, read me like a book. Visualization

in the scene explains the combination of nature and artifice. Peter Greenaway creates the stimulus of viewing the female character as an object to stimulate the audience. Technically a motion picture is a sequence of several individual pictures. Cinematic images in film can be impossibly fleeting, visualizing important particular scenes at split-second speeds. Too much cinematic setting in the film perceives the audience as overloading. The basic insight of semiotics is divided into two parts—one physical and the other psychological. The tears in the eyes of the film characters, here are the things used to communicate (tears) and the things to communicate (sadness). This sadness, essentially bypassing language, creates an emotional connection between the audience and the visual screen. Film metaphors establish relationships between two or more things based on similarity. A bottle for water, or a crown for monarchy, the verbiage replaces numerous interchangeable objects with a single vivid scene. For example, the pen is mightier than the sword—protest through words is stronger than physical violence. Metonymic in film is characteristically different visual text from literature.

In the world's most aesthetically memorable films, filmmakers deliberately set puzzles, hint at problems covertly and overtly, reveal mysteries and fulfill the hopes of the mind. As Alfred Hitchcock used all these elements in the movie "Psycho". Curiosity holds attention, creates excitement and wonder. The creators strategically reveal the narrative late, controlling the audience. The scene where the baby trolley falls in Sergei Eisenstein's "Battleship Potemkin (1925)" is often staged, to intensify the tension and panic in the audience. Pattern in films, if the hero and heroine kiss in the final scene, the kiss means more than romantic. Creates pattern contrast in film. For example, good-bad, hero-heroine, truth-false and life-death. Embedded textual codes formed by specific cultures are used in the film to create metaphors for objectifying struggles.

Battleship Potemkin (1925)



A film is worthless without an audience. Like theater, film scripts are designed for the audience. Each theory of film forces the equation to acknowledge diverse contingent perceptions of the audience. Structuralism in filmmaking does not develop in the same way as in spoken language. Films have specific structural forms. Narrative is more than telling a story, meaning is established in terms of narrative in film. As, EM Forster said, "The king died and then the queen died" - this is a story. But, "the king dies, the queen dies mourning the death of the king" - this is the plot of a movie. If the filmmaker cannot establish the film's plot, the audience establishes it in their own minds. Films are cultural products. In filmmaking, filmmakers use various props to portray through art direction,

which help visualize symbolic meaning. The film's subtext somehow communicates with the audience in a certain way. Different films communicate with the audience through semiotics or symbols in different narratives. Just as films communicate with audiences in certain ways, they also transmit ideologies in certain ways. Ideology in film is unconscious. It can have a profound effect on human psychology. Depends on the collective views, attitudes, positions and ideologies of the social group. What is shown in the movie is not real. The illusion of reality shown onscreen in movies is somehow connected to reality. Andre Bazin expressed, "Photography does not create the eternal like art; reality is the character of film." Basically, film language has no distinct grammar. It is impossible to analyze a film completely impartially.

'Un Chien Andalo' is a surrealist short film made in 1929 by Luis Buñuel and Salvador Dali. Surrealism is an art movement that attempts to reveal the irrational and unconscious aspects of the human psyche. 'Un Chien Andalo' deliberately rejects a coherent narrative, juxtaposing a series of disjointed and seemingly random scenes, such as people's eyes being cut with a razor. When analyzed in the context of film theory, particularly through the lens of reality theory, we can challenge conventional narrative structures and representations of reality. The Surrealism art movement challenges traditional narrative structures, where there are usually clear cause-and-effect relationships between events. The film's disjointed narrative disrupts expectations of linear storytelling and emphasizes the film's surreal and dreamlike qualities. The art movement Surrealism was heavily influenced by the psychological theories of Sigmund Freud. Freud's ideas about the unconscious mind and the exploration of repressed desires are evident in the film. The eyelash can be seen as a symbol of the unconscious and an exploration of irrational desires and fears. 'Un Chien Andalo' blurs the line between reality and dream. Many scenes seem like fragments of dreams, where logic and reason do not apply. It challenges the audience about the reality of cinema, as perceived reality is

subjective and can be manipulated by the filmmaker's artistic choices.

The Surrealist film 'Un Chien Andalo' uses a variety of symbols, especially in differentiating between the conscious and subconscious mind. Among them are lending a razor to a closed door, a repressed desire to cut off one's own thumb with a razor, the insertion of a scene where a woman's eye is cut in half by a cloud with a full moon in a dark sky, a young Christian riding a bicycle dressed as a nun. , when the young man died on the bicycle road, the man's tie, shirt, pants from the key box from his chest, the young man's past memories appear real, the ants come out from the inside of the hand, black hair is seen in the woman's armpit, isolated Severed hands lie in the streets; Crowds crowd around, a stranger standing in the street is killed by a car, desire is stirring in the man's mind, the violence of desire is caressing the breasts of the woman's body, the forbidden sense of awakened desire symbolizes the youth's blindness and summons the embrace of death; The young man is dragging the piano with ropes, accompanied by the Christian priest; The book was converted into a fire weapon and was shot dead.

Sigmund Freud was an Austrian neurologist and founder of psychoanalysis, who provided pioneering theories on the human mind and behavior. Freud believed that the mind is divided into three parts: the conscious mind (conscious thoughts), the preconscious mind (thoughts that can be accessed through effort), and the unconscious mind (hidden thoughts, wishes, and memories). He argued that most human behavior is influenced by unconscious desires and conflicts. Freud proposed that during the phallic stage of development, children experience an Oedipus complex (boys) or an Electra complex (girls), which involves unconscious sexual desire for opposite-sex parents and rivalry with same-sex parents. The surrealist film 'Un Chien Andalo' can be explained through Sigmund Freud's Oedipus complex formula,

where the man in the first scene can be identified as the father, the woman as the mother and the young man as the son. Here repressed desire for the opposite sex and competition for the same sex are depicted metaphorically.

Un Chien Andalou(1929)

Un Chien Andalo Surrealists Luis Buñuel and Salvador Dali expressed the subconscious desires or unsuppressed desires of the mind in the metaphorical form of dreams. The non-linear variety of scenes used in the film, discussed above, are all expressions of dream desire. Dreams reflect the unhindered desire of the human mind. The film is strongly influenced by Sigmund Freud's psychoanalytic theory of the unconscious mind and heavily

acknowledges the Oedipus theory. In the first scene, the man is seen unsuccessfully trying to cut off his thumb with a sharp hoof for his father's unprecedented feat. Staring at the full moon in the darkness of the night as a punishment for revenge stemming from her father's hatred, the cloud covers the moon and cuts the mother's eye with a hoof, although the fish's eye was cut out during the film shoot. The film reflects the desires of the human mind through various non-linear scenes. The scenes do not form a coherent narrative with each other, but the disparate scenes unobstructed express the unbridled will of the human mind. To satirize religious norms, the young man is seen cycling through various streets dressed as a Christian nun. The streets are here a time of life and the nun's religious dress is a metaphor for the dream life of people bound by religious rules and social obligations. In the scene of the film, the woman is the young man's mother, as the young man's arrival awakens the sensual mind, the opposite tendency is depicted in the woman's facial expression to keep herself aloof. The mother is saddened by the young man's death, and in a locked box placed on the young man's chest, the reminiscences of the young man's clothing—tie, pants, shirt—actualize through the expanse, an expression of the woman's mind's unfettered desire.

Un Chien Andalou(1929)

Releasing the violence of the sexual stimulation of male desire, the woman's breasts focus on seeking warmth in the couple's arms. When the young man is forced to engage in sexual intercourse with the mother, the subsequent antisocial behavior and shame and regret of the act, the eyes of the male youth are depicted as a form of blindness, and the embrace of death is used with scenes of foaming at the mouth. The young man kills his father with a gunshot as a metaphor for the book, and later, when his mother urges him to have sexual desire again, the young man expresses reluctance covered by black facial hair, and the scene of the decaying body is accompanied by the sight of ants coming out of his hand. can be compared. Ants break through the flesh and skin of the young man's hand, metaphorically comparing the decaying part of life over time to the prime of life. Before the end of the flowing lifestyle, the young man's desires are filling the body, the woman's sensuality is developing but religious and social norms are awakening the desire to protect and block the self in the role of the Freudian superego. The ferocity of the male youth pulling the piano by two ropes, death placed on top of the piano turning blind eyes and the clergy represent helplessness, Christ the canon of religious blindness, helpless to resist the embrace of sensuality. The film can be thought of as the ideal subversive film in terms of the creators use of subtext to construct scenes through metaphors of the human subconscious mind to create an expression of their own repressed desires.

The film makes numerous uses of surreal and symbolic imagery, such as ants crawling out of severed hands, dead donkeys dragging two grand pianos, and men inexplicably trapped in a room filled with sand. Symbols are open to interpretation and challenge conventional wisdom, which is why cinema should not convey clear and simple meanings. The film 'Un Chien Andalu' requires the active participation of the audience by encouraging them to interpret the meaning of isolated images and scenes, forcing them to be active participants in the creation of meaning rather than passive

spectators. Reality is subjective and can be shaped by the filmmaker's artistic vision. 'Un Chien Andalu' challenges conventional notions of surrealist cinema, narrative structure and representation of reality. Embracing the absurd, dreamlike and symbolic, it invites viewers to engage with the film on a deeper, more subjective level and prompts the questioning of the boundaries of reality in cinema. 'Un Chien Andalu' represents a surreal exploration of desire, absurdity and the disruption of conventional narratives and symbolism. Buñuel and Dalí challenged viewers to face the absurdity of life, eschewing traditional explanations and inviting the experience of messy perception.

'The Bicycle Thief' (Italian Ladri Di Biciclette) is a 1948 Italian neorealist creative and classical film directed by Vittorio De Sica. The film focuses on the main characters Antonio Ricci (Lamberto Maggiorani), his wife Maria (Lianella Carrel) and their son Bruno (Enzo Stiola) struggling to survive in the face of unemployment and poverty in the Val Melaina neighborhood of post-World War II Rome. A poignant depiction of the economic and social conditions of post-World War II Rome, Italy in 1948. The devastating aftermath of World War II is set in real locations in devastated cities, reflecting the brutal poverty, high unemployment rate and widespread sense of hopelessness of the time. Antonio Ricci, the film's main protagonist, represents the struggling working class, set against the backdrop of Italy's reconstruction efforts. The lack of employment and resources is evident in the film, and it visually captures the atmosphere of widespread economic inequality in the film. Socially, the film underscores the disintegration of traditional values and community bonds, as the film's characters struggle to overcome adversity with last hope, strength and wealth in their quest for survival. Set against the dark backdrop of post-World War II Italy, 'Bicycle Thieves' illuminates the resilience of the human spirit, enveloping the harsh realities faced by ordinary Romans during a challenging period in the nation's history.

At the beginning of the film, a small bus stops in the office premises amid a crowd of job seekers. The office official got off the bus and the job seekers are running behind him. He went up the stairs to the office. The official of the advertising agency announced the name of the main character of the film, Antonio Ricci, in the selected recruitment list. Thus, the extreme unemployment and economic poverty of Italy at the time is established at the beginning of the film. In the next scene, Richie's wife Maria is seen hurrying to collect water among the many women in a long line. Here too Rome's struggle for family and social survival is depicted in Italy's water crisis and mismanagement. Ritchie's job is conditional on the impoverished family having a bicycle, eventually Ritchie's wife Maria sells some of her household goods to raise money to buy a new bicycle for Antonio Ritchie's job. On his first day at the office, Antonio Ricci shouldered his new bicycle into the advertising and movie poster company, and instead of leaving the bicycle outside, he carried it to the office official's desk. The next morning the little boy Bruno cleans the bicycle with his own hands, reflecting the love and compassion for the only bicycle bought with hard-earned money. Antonio Ricci brings joy to the family with his new job. Antonio Ricci breathes new life into the family, and the family is filled with laughter and fun.

The Bicycle Thief (1948)

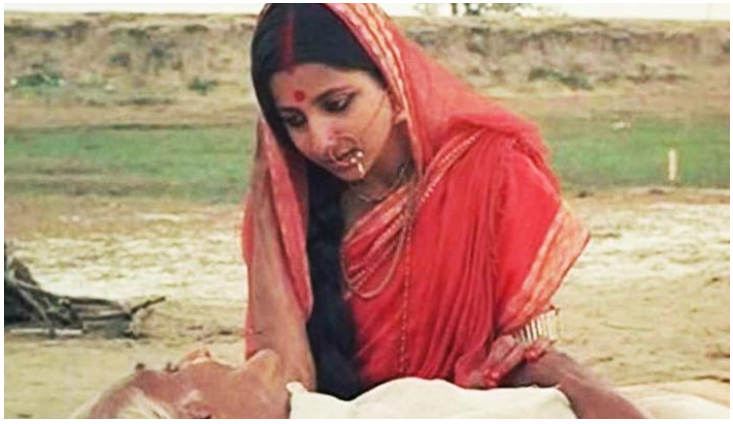
Dropping baby Bruno at the oil pump on his bicycle, Antonio Ricci heads to the office to put up his movie posters. The time was on the streets of Rome, Italy, where children made music on musical instruments, begged passers-by for money, and worked at the oil pumps for a living. The future generation of the country is forced to opt for child labor instead of education in order to provide food and money for their families. The film's character Bruno is a child laborer, who works at an oil pump. The film subtexts the lives of children as laborer. A child is seen making music on a musical instrument while another child is seen taking money from a passerby while Antonio Ricci uses a ladder to put up movie posters on the side of the road. These scenes simplistically present the film's subtext of child labor. On his first day on the job, Antonio Ricci was standing on a ladder on the side of the road putting up movie posters. At that moment, the gang of thieves, one of them stood next to the bicycle, the other quickly came and ran away with the bicycle. The film was shot on location, i.e. at a bus stand, roadside, market, or among workers during factory holidays in Rome, Italy, and no separate decorations or sets were constructed for it. Among the numerous uses of real locations and film subtext in art direction, the film uses natural light as lighting for most of the production. Also, the actors in the film are not professional actors; The film's main character Richie was a steel factory worker.

The Bicycle Thief (1948)

The bicycle itself is a character and subtext in the film. Which showed the light of hope in Antonio Ricci's world, ending unemployment and filling it with endless joy. Bruno fails to board the tram as a child and hears some commotion. Looking back, he saw his father running with a bicycle and a few people chasing him, eager to catch him. His father was caught and the people went mad. The eyes of helpless sly Bruno run to his father to exert his last tenuous strength of paternal protection and ask him to release him. In the meantime, many grabbed Antonio's court collar and accused him of being a thief, some slapped him on the head with their hands. The incoming tram scatters everyone. Bruno tears his way out of the horror, picks up his father's cap from the road, and returns to his father in tears. The owner of the bicycle arrives at the scene and, looking at Bruno's innocent eyes, acquits his father of theft. An audio message of heartbroken fainting in the background, tears in Bruno's eyes and beating heart, Antonio's failed will is a momentary reminder that helplessness succumbs to powerful arrogance. Ended up being a dream of survival and the lowest resort; Yet Bruno holds Antonio's hand towards the reality of hope and an unscathed future. Antonio and Bruno walk slowly and disappear into the crowd, thus ending the movie Bicycle Thieves. Bicycle Thieves is emblematic of the New Realism movement due to its stark depiction of ordinary life and the human condition in post-World War II Italy. Casting Non-Professional Actors Antonio Ricci (Lamberto Maggiorani) was a steel factory worker (worked as a turner) and non-professional actors were cast in the film, Bicycle Thieves. The film is shot on real locations in Rome's bicycle stores, streets, trams, and various locales, capturing the struggles of everyday people and highlighting the core principles of the cinematic movement. The title of the film Bicycle Thieves itself underscores the harsh reality of the story, focusing on the basic elements of a working-class person's life, eschewing glamor and melodrama, depicting the challenges faced by ordinary citizens in crushing poverty. Depicting the harsh realities of life with

compassion and sincerity, the film embodied the spirit of New Realism, forming the basis of the influential cinematic movement.

Antarjali Jatra (1987) was produced in 1987 based on the novel by Kamal Kumar Majumder and directed by Indian film director Gautam Ghosh. Antarjali Jatra (1987) portrays the historical period of 19th century Bengal centered on the ritual of Sati. As predicted by the Pandit, the deceased will not leave this world alone but his wife will accompany him. Seizing the opportunity, the Brahmin resolves to absolve himself of his responsibility by marrying his young unmarried daughter to the deceased. On the banks of the river Ganges, the man awaits his death and also the death of his young bride. As the villagers slowly leave, tired of waiting, only Baiju, the humble untouchable and cremator of corpses, remains. He witnessed the unimaginable horror of the situation. The young bride, finding the moment of choice, enters into a secret affair with an untouchable away from her husband's sight. In the social context of 1830s India, a Hindu Bengali centered on the practice of sati-dah, the father encourages his daughter to marry a nearly dead man in order to inherit the wealth. Satidah practice follows the ancient Hindu custom, where a widow throws herself into the burning funeral pyre of her late husband. Antarjali Jatra (1987) is set in 19th-century Bengal, a time of great social unrest and the breakdown of old traditions. The Bengali renaissance began to rise but the old orthodox order could not cast its death grip on the society. Superstitions and practices reigned supreme and the status of women reached the point of utter humiliation.



Antarjali Jatra (1987)

Kamalkumar Majumdar (16 November 1914 – 9 February 1979), writer and artist, writer of writers, was a 20th century Bengali novelist and one of the most memorable figures in modern Bengali fiction. The novel "Antarjali Yatra" is famous for its unique narrative and language style. The film features minor Brahmin Seetharam on his deathbed, counting down his last days. The astrologer tells the deceased and his family that he will reach heaven and if his wife remains chaste on Chita, they will be blessed with eternal happiness. Although the anti-satimic law has been in place for decades, they convince a poor Brahmin to bypass it and marry his daughter Jashavati to the old man. The married couple lives in the crematorium, awaiting the death of the groom and the speedy disposal of the bride.

Chandal Baiju, a drunkard from the cruel patriarchal society, who lives in the crematorium, finds the whole thing wrong and decides to resist. He tries to convince Jashwati to run away, but bound by tradition, Jashwati refuses. The horrors of the river Ganges swelled and when the Brahmin hunter Rama was swept away, Jashavati as a wife desperately tried to rescue him. As they fight on the muddy banks of the Ganges, love blossoms. The river rose and both Sitaram and Jashwati were swept away. The film strongly supports the Marxist theory that there are two classes in society: one is the

exploited class and the other is the ruling class. The economic disparity of society has not yet reached the potential of equality in the world; Efforts by all religions and various socialist and democratic movements are increasing the gap between the rich and the poor in the society. The different precepts of religion and the democratic scruple actually reveal the limits of legal perfection to exploit the vast class of poor people. Certain laws and practices of religion provide just limits to the exploitation of poor people through socialist, economic or democratic laws. The subtext of the film is quoted here with the customs and social life of the society of that time.

The film is basically a subtext of the film Sati or Sati Pratha, a legal tool for exploiting the lower castes or people of Hindu religion or the practice of luxury. The practice of sati immolation historically involved Hindu widows immolating themselves at their husbands' funerals, which was abolished due to the heroic efforts of King Ram Mohan Roy. This practice was mainly practiced in the north and in prehistoric times in eastern and southern India. The exact origin of this practice remains unknown; No historical evidence indicates its beginning. Sati or Sati Pratha is the Hindu tradition in which a widow voluntarily ends her life by sitting on her dead husband's pyre. Satire is mentioned in Greek sources from about 300 BCE, but probably became an established practice among northwestern Rajput clans during the medieval period. During the early modern Mughal period, the elite of Western India were notably associated with Hindu Rajput clans, distinguishing them from the Muslim Mughals who banned the practice. In sati cremation, if a widow was not willing to commit self-immolation, she was either drunk or forcefully thrown into the pyre. Thus, the subtext of gaining religious virtue through sati-immolation is established through the film. British missionary William Carey reported numerous incidents near Calcutta in 1803. Opposition to the practice grew by figures such as Carey and the Hindu reformer Rammohan Roy. Finally, the British Governor-General Lord William Bentinck enacted the Bengal

Satire Control Act in 1829, which criminalized the burning alive of Hindu widows. In the late 20th century, isolated cases of sati were recorded in India, which in 1987 enacted the Sati (Prevention) Act, which criminalized aiding or abetting sati.

Padma Nadir Majhi is a 1993 Bangladeshi-Indian film directed by Gautam Ghosh based on the novel of the same name written by writer Manik Banerjee. "Padma Nadir Majhi" basically describes the life of fishermen living on the banks of Padma while Kalvaishakhir depicts the plight of the storm-ravaged people. "Padma Nadir Majhi" mainly depicts the life of the disenfranchised fishermen of the working class, representing the poor people who have been working in Bengal for ages. Padma is one of the main rivers of Bangladesh, the background of the film is the simple biography of the sailors and fishermen of the villages along the banks of the Padma in the Bikrampur-Faridpur region of Bangladesh, Debiganj, Aminbari and Ketupur. At the beginning of the film, the camera angle of the vast Padma waves shows the life of the fishermen in a small boat trivializing the vast ocean. The background music through loco music is visually linked to the film's poignant rhythm of fishermen on the banks of the Padma. The banks of the river collapsing, the sound of the boats lapping in the blue waters as Kubera's son gives birth give the film an aesthetic of the simple life diversity of specific places, especially the banks of the Padma. When the monsoon comes, hilsa falls in the chest of Padma, fish all night and sell the silver hilsa of Padma in the morning. Pesha works for the fisherman Kuber (Raisul Islam Asad) Dhananjay through their lineage. Dhananjay, Kuber and Ganesh fished in Khatuni Khatuni with boats and nets, but earned little to survive. The joys and sorrows, laughter-cries-lack-complaints of the lives of fishermen and sailors of Fishing village struggling with hunger and poverty are depicted on the silver screen in the style of aesthetic visuals. Be it torn dirty clothes or wet and damp house floor, when the rain comes through the gap, the rain water falls neatly, there is no complaint; The life of fishermen and sailors in Fishing village is the

most adorable thing to survive only by eating two handfuls for two days.

Padma Nadir Majhi (1993)

Like the fleeting life of the silver hilsa fish in the air after being caught from the water, the life satisfaction, taste of living and dreams of the people of Fishing village are living only by eating for two days. In Marxian theory, society is divided into two main classes: the rich capitalists, who own businesses, like Dhananjay in the film Padma Nadir Majhi, and the working class, like Kubera and Ganesh, who sell their labor to survive. The rich or the bourgeoisie create wealth by exploiting the labor of the working class or the proletariat. Numerous metaphors and symbols are used throughout the film, such as the fish eye that marks the ephemerality of the fishermen's taste of life. Society is a part of the world, religion is created to reduce the difference between the two main classes of this society, the exploiter and the exploited, and later democracy and rules emerge. But to this day the conflicting and incompatible difference of life-sense between the exploiting class and the exploited class from the beginning of the world to the present has played no part in such reduction. Rather, it has created sky-high inequality in many societies. Thousands of religions, monarchies and democracies in the world, the records of humanity flying the great chain of peace, the gap between the exploiters and the exploited classes in the society could not be narrowed even by the

discovery of human values. Kuber and Ganesh Dhananjay worked all night with their boats and nets in sweaty, dirty clothes and caught the silver hilsa from Padma's chest. Despite Kuber and Ganesha's hardships, hookah and folk songs keep their souls alive, dreaming of survival. There is no end to the exploiters in the society; All the simple exploited class like Kubera continue to exploit whenever they get a chance. Sheetal Babu takes two hilsa on false promise of cash, stops Kuber in the middle of the road and takes one hilsa from Kuber with the good news of his son's birth.

Padma Nadir Majhi (1993)

When the lack is about to rise, Kapila comes into Kuber's life. Kuber's love for Mala's sister Kapila grows stronger and creates unknown dangers in Mala's life. Kuber and Kapila's complex love conflict welcomes the world of Freudian love. Kuber's wife's love in the film and the character is very lifeless as per the drama theory. Mala, despite being his wife, does not have the same irresistible attraction that Kuber feels for Kapila. Mala's sister Kapila appears as a youth flapping her wings like a colorful butterfly in the black and white life of Kubera, who depends on little biological needs. His wife's lameness draws Kuber to the dashing Kapila. Although Kuba's character is destitute, his heart flutters with love, Kapila's touch, conversations with Kapila, and Chahni play a visual role in the film's new romanticism. Kapila and Kuber are seen staying at the hotel as

there is no boat on the way home when they go to the city hospital with their broken leg girl Gupi. In the film's visualization of the male race's irresistible attraction to women, Kuber's character is neither seen to deviate from normality nor to be over-idealized, which portrays Kuber's character's simple naturalness. As the water of the Padma rises and falls once between the roots of the banyan tree in the middle of the river, the touch of Kapila's love in Kuber's mind rises, the soul wants to stir the mind but is again exhausted by social fear or censure. Thus, the subtext in the film is given an aesthetic form. Kapila pinches Kuber's stomach after serving him rice, which creates unknown fear in the crippled wife Mala. This is how love is visualized on the silver screen in the idyllic life of fishermen. Married in a good home but bereft of her husband's love, Kapila and Kubera's immoral feelings take shape before the undeniable union of primal attraction takes shape, Kapila's husband takes Kapila back.

In the film, Rasu's character is seen fleeing Hussain Mia's island of Maina, leaving behind his wife and children. Rasu wants to marry Gupi with some of his money, which Hussain Mia received as remuneration for working in Myna Dwip. There is nothing much to enjoy in the life of fishermen and sailors on the hapless banks of the Padma in Bengal, there is nothing to call entertainment, as many men from lower caste families consider marriage as a part of entertainment. Marriage in the film is established in traditional folk customs and ways of thinking in the nature of entertainment. Just as Padma destroys all the sailors, she again becomes violent and takes away many things. In this way, the hardships of the fishermen's life in Padma's chest are transmitted in the sweetness of the story. The tortoise was alarmed by the sound of the shoo in Padma's chest and fell from the wet layer into the water of Padma. A sign of the beginning of the Kalbaisakhi storm. The plight of the people of the village devastated by the Kalbaisakhi storm is depicted in the film "Padma Nadiman Majhi". In the Kalbaisakhi storm, the fences of the prison houses and the roofs of thatched

houses were torn apart by the strong winds. Countless lives are lost all around, the fence of all dreams is broken. Humanity panics in the heart of turbulent Padma in Kalvaishakhi. After the storm ends, the reckoning begins with life and the consequences of survival. Kuber's daughter Gupi broke her leg in Kalbaisakhi storm, Amin Uddin's wife lost her child and became destitute. The hearts of relatives waiting on the banks of the Padma river in rain-soaked clothes swelled with unhurt irony and the apprehensive pain of loss.

Padma Nadir Majhi (1993)

According to Manik Banerjee, God resides in that gentle village, not to be found here (in the life of the Padma Pare fishermen). Inequality, being the subtext of the social order, represents the deprived life of the lower-class people who have been neglected and exploited for years. The Fishing village settlement was destroyed by the Kalbaisakhi storm. Jale society is visualized in the film in a simple and clear way. In the film, the so-called exploiting gentlemen are more alarmed than the destitute fishermen oppressed by the Baisakhi storm. Such a disaster has never happened before in Ashwin, so Hossain Mia wants to buy the humanity of the helpless people like Kuber, Rasu, Pritam Majhi, Ganesh, Azan Khura, Mainuddin by promising to hand over bamboo, hemp and house to the uneducated fools. In the film Padma Nadir Majhi, Hossain Mia's character shows self-absorption and the usefulness of life pursuits. The mysterious character is

completely different from the other characters and the social mystique is established through Myna Island. Hussain Miar used innovative means of earning a living by trading various commodities like rice, jute, beedi leaves, tobacco, jaggery, sugar, spices and even opium. Hussain Mia's methods of earning money are not always honest, and he adopts questionable means to amass wealth. Unlike Mezobabu, the dominant figure in the town, Husain Mia does not flaunt his wealth or mix with the rich; Sees himself as a sailor, sharing his knowledge and experience with others, especially his friend Kuber. Whether rich or poor, his interactions with people are characterized by genuine and kind behavior. Hussain Mia has deep sympathy for the underprivileged, especially the fishermen. Hussain Mia dreams of a better life for hardworking people. He plans to buy uninhabited islands, where he wants to establish new communities for the working class. Hussain Mia provided land, built houses and supported them until they became self-sufficient. Despite the unorthodox methods of wealth acquisition, Hussain Mia's mission reflects a commitment to upliftment and building a just society. Mainuddin became interested in Hussain Mia's move to Myna Dwip and married her to another unknown woman and sent her to live in Myna Dwip. Hussain Mia dreams of raising a new generation on Maina Island, whether he earns money through honest or dishonest means. Kuber was chosen as the worthy craftsman for that generation. So, he made Kubera work as Sareng in his boat. Later, when the police suspected Hossain Mia of stealing Rasu's uncle's money in a scam, Hossain Mia sent Kuber to Maina Island. On the eve of departure to Myna Island, Kapila crosses to Myna Island holding Kubera's hand. In this way, Kuber and Kapila's insatiable biological love begins with the Myna Dwip chapter at the end of the film and Hossain Mia's dream of Myna Dwip is established. In the film, Hussain Mia is never seen harming anyone, but is seen helping everyone by being present in times of distress. It can be said that the character in the film is established as the antagonist and one of the symbolizing subtexts.

Chokher Bali (2003)

Chokher Bali, a 2003 Indian Bengali language film directed by Rituparna Ghosh, is an adaptation of Rabindranath Tagore's 1903 novel of the same name. Starring Aishwarya Rai as Vinodini and Raima Sen as Asalata, the film explores the complex relationships between the characters. Asalata and Binodini, the central characters, refer to each other as the apple of their eye, indicating their constant annoyance in life. Rabindranath Tagore's novel 'Chokher Bali' came under criticism from the hardline Hindu society. The novel portrays the resistance against various reforms and customs of the society. Widow marriage was introduced along with prohibition of sati-immolation and polygamy, but the conservative society at the time refused to come forward. Young widows bear heavy burdens of loneliness and pain in their lives and the number of sensitive people was not enough at that time. Aishwarya Rai as Binodini in the film 'Chokher Bali' is filmed with red blood dyeing the hardships and pains of a young widow's life barefoot on the bank of a pond the wharf. Much of the film features an excess of the color red, which symbolizes love, and the pain of a young widow in the society of the time is depicted in the color of aesthetics. Two-shot characters are shown together in scenes from the film.

Chokher Bali (2003)

Binodini's character and the other Asalata's character - two stand in the same clothes, but there are many contrasts in their lives. One is a youthful widow at a young age, the other a happily married woman. Social discrimination against young women in the Hindu society of the time is reflected in the main subtext of the film's aesthetic creation. The use of red color in the film 'Chokher Bali' is significant as a deep and emotional key element. Ashalata's character in red blouse and Binodini's character in red color are featured, symbolizing the empowerment, progress, and independence of the female characters in the story. The color red is generally established as the color of love, desire, and enthusiasm, but here red is used as a symbol of rebellion. Ashalata and Binodini's characters are depicted in their discomfort, unhappiness, and social rebellion. In an interview with Rituparna Ghosh, he himself mentioned that 'red' is still considered a functional and great color. He identifies that the color is not only the color of love and desire, but also manifests itself as a color against society and against liberal values. The use of red color in the film 'Chokher Bali' is significant as a symbolic subtext element. Red colored sarees are in abundance, also the Srishti seed decorations and props with the red color predominant at various places have brought out the love of the film brilliantly. Although there is no optimistic story in Quiet Sweets of Love, there is more depression here than the achievement of love.

Aishwarya Rai captures widow Vinodini's jealousy, physical desires, thirst for life and emotional ups and downs in the film, and portrays her psychological profile well. The film clearly depicts the contrasting positions of Asalata and Binodini, the two main characters. Vinodini's character is focused on the social inability to fulfill it or society's preventive mechanism policy, even if the hopeless desire, love and lust are enough. Binodini will be tired, exhausted, and grieving to emerge from the pain of widowhood, and her condition helps to break the norm and build her apart. Binodini's lasciviousness and physical desire may offend the viewer's perception of traditional values, but behind these desires and desires lies Binodini's protest. Through the character of Aishwarya Rai, Vinodini has succeeded in creating a very interesting and special image, which gives the viewer a sense of spectacle. Sarees falling off, exposed shoulders and back, these scenes generate visual gratification to the audience and the scenes create sexual attraction. In the film, Aishwarya Rai uses her glamorous style to dress up the heroine as Vinodini.

Eye Sand (2003)

Legendary filmmaker Tarek Masud's first full-length film 'Matir Maina' was produced in 2002 based on the Bangladesh Liberation War. 'Matir Maina' is an autobiographical film made by director

Tarek Masood in the context of his childhood. The film was banned in Bangladesh after its production due to the possibility of various dialogues and story-narrations of 'Matir Myna' being offensive to religious sentiments, but the film later won numerous awards and is regarded as a classic film. 'Matir Maina' is the story of a family torn apart by war and religion against the backdrop of the turbulent period from the 1969 mass uprising to the 1971 Bangladesh War of Independence. The film stars Anu (Nurul Islam Bablu), Anu's father Kazi (Jayanth Chatterjee), a devout Muslim, homeopathic physician, and Anu's mother Ayesha (Rokeya Prachi), who is gradually subdued by Kazi's bigotry after marriage. Anu's child's perspective shows the customs and blind religious beliefs of the then Muslim society in Bangladesh. A very turbulent time in Bangladesh's history, when the country was divided between a powerful secular, democratic movement and a protesting Islamist military junta that shunned dissent and reform, as the eastern wing of the larger Islamic state of Pakistan. In the film 'Matir Maina', the customs and life of the middle-class Muslim society of the then Bengali village is depicted in audio visual language. The production of the film began in the late 2000s in Bhanga, Faridpur, with an amateur cast of street children, real madrasah students and teachers, folk musicians and villagers. The film was shot in the rural locations of Dhamrai and Faridpur during winter, monsoon and spring.

In the film 'Matir Maina' audio visuals some of the bigotry of the Muslim rural society of that time, which were socially banned by fatwas as not in Islam or as not permissible in religion. One of them is: Mayan people and saints keep their hair long, it is forbidden to keep their hair long; What name is "Anu"? This is not an Islamic name, so the name was changed to "Kazi Mohammad Anwar"; Playing ball was not allowed, so the tender children of the madrasa played invisible balls; Watching boats, going to fairs was not allowed, sending children to all these places was considered forbidden by religion; Batasa Vedati things, they cannot be eaten; Going to the Hindu puja, seeing the Goddess, these things cannot

be seen; Kufri work of painting floral scenes on needle thread handkerchiefs; Wearing red clothes for children is a sacred act; Listening to folk music is a sacred act; Clay dolls bought from fairs are illegal in Islam; Are children's hats only for madrasas? Must be lying all the time; On the day of Eid, Punjabi must be read, pants and shirts cannot be read; Arabic cannot be written with the left hand. Also, take homeopathy medicine with faith in God. Allopathic treatment is not permissible, even though his daughter's fever has not cured for a long time, Kazi brings allopathic medicine, breaks it and gives homeopathic medicine to his dying daughter. Although Kazi's daughter later dies due to lack of proper treatment, when her mother secretly brings allopathy medicine to save the sick girl, Kazi keeps it to herself.

The Clay Bird (Matir Moina / 2002)

Neglected in the madrasa, Rokon became mentally ill. Possession by Jinn, he becomes fanatical and asks to dive 101 times in the morning in the winter Konkan, but after 13 dives, Rokan faints. When Anu's friend in the madrasa becomes mentally ill, attempts are made to cure him by drowning him in water or not eating him because he is possessed by a demon. In 1971, as part of the Liberation War, the West Pakistan Army invaded the village, firing indiscriminately. But Kazi Sahib had the firm belief that a Muslim would not attack a Muslim. At the end of the film, Qazi Sahib's house is set on fire by the Pakistani army and their allies, yet he remains steadfastly sitting in the burnt house under the outpost.

The Clay Bird (Matir Moina / 2002)

Mati Maina is set against the backdrop of Bangladesh's independence war, the life of a Muslim family amidst the socio-political tensions and religious conflicts of the period, challenging social norms in a changing political landscape. The film visualizes the clash between religious identity, traditional religious values of education and secular education as well as the imperatives and contradictions of balancing faith and modernity. Kazi describes some of the laws prevailing in the society of the time as anti-religious laws and represents strict adherence to them, although the Anu character emphasizes secularism and freedom of will. The film explores the conflict between fundamentalism and secularism or the free spirit and attempts to understand each other. Anu's friendship with a boy named Rokon in the madrasa in the film represents the spirit of independent spirit and friendship that transcends religious and cultural boundaries. Bangladesh's religious tolerance, secularism and the importance of education sparks discussion. Anu buys a blue clay bird from the fair for her younger sister, symbolizing metaphorical tranquility. The English title of the film is The Clay Bird, which means toy bird. Through the toy bird in the form of a subtext symbol, the underlying power to transcend religion and prioritize humanity and freedom of will is visualized, representing a symbol of hope amidst the unrestrained desires of the society of the time. The film Madi Maina is a visual representation of the powerful cultural and artistic underpinnings of exploring the complex interplay of religion, identity and family in the context of a turbulent period in history.

Written and directed by Mejbaur Rahman Sumon, the film Hawa is a unique production surrounded by mystery. The film Hawa was released in 2022 and was well received by film critics. The film revolves around the lives of some sailors on a fishing trawler in Cox's Bazar, drifting in the deep sea. The film Hawa has a total of nine characters, including Chanchal Chowdhury Chan Majhi as the main antagonist and Nazifa as Tushi Gulati as the protagonist. The film was shot on the island of St. Martin in the Bay of Bengal, and

cinematographer SA Kamrul Hasan Khosru of Manpura was the chief cinematographer. The beginning of the film starts with the conversation of a root cellar on the sand at Cox's Bazar beach selling roots through a microphone to people. However, the life of the coastal fishermen is established through the camera. There are many fishing boats floating in the sea, several small car tires on the beach carrying fish, many sea fish inside the small box, some crows are eating those fish, dogs are roaming in the distance. The visuals establish the life of fishermen along the seashore. In the meantime, Chan Majhi is looking handsome in the glass-enclosed saloon on the shore of the sea, sunbathing under the open sky.

A visualization of the life of a seafaring fisherman on a quest to unravel the mysteries of the vast ocean in a thorough and heart-wrenching story. All around is water and water, the blue water of the deep ocean, with fishing trawlers moving in between, where fishermen are busy casting nets, hoisting nets and capturing hundreds of fish in the ice house in camera frames. The filmmaker has presented the hardships of the fishermen's life through the scenes of everyday working clothes of the fishermen - style of wearing a lungi by tying it up, paired with a sleeveless undershirt and a gray vest, bare feet working day and night to bring extreme natural reality. The images of normal poverty life of sea fishermen dressed in light colored clothes, small slang language, drinking, catching bidi, pulling bidi, bantering among themselves, light jostling, falling polythene when it rains at night and pulling nets create a perfect image to connect the audience in the inner sense. done

Hawa (2022)

Myth metaphors are used in the film Hawa differently from films of the 1980s like Rupban (1965), Behula Lakhinder (1977) and Beder Meye Josna (1989) based on regional folklore myths. Mythical stories are visualized through modern presentation. The length of the boat used in the film Hawa is about 100 feet. Both day and night stories of fishermen on boats in the sea can be seen. The film Hawa originated from a story lost in the life of a fisherman on a fishing boat in the ocean. Hawa film is basically a visual version of the story taken from the myth. The film Hawa is based on the life stories of eight fishermen with dialogues, costumes, colors, regional conversation, treatment, everything related to the fishermen. How many incidents happen with the fishermen's boat in the sea, the storm rises but despite all this, the film Hawa has been made in the story of returning under extreme adversity. The story on land is very little, only three minutes, and the remaining time is almost 99 percent of the story of the fishermen on the fishing boats or trawlers at sea. Hawa film is chamber drama film, one space film, no location variation. Here is the whole story on a fishing trawler in the ocean, so the makers want the audience to connect with the story inside that trawler, otherwise the audience would not experience any variation in the film Hawa. Hawa is set in a single location, so the film reinforces the story of the fishermen on the trawler, as if strategically moving the audience away from the perspective of the

variation background. The story was so powerful that the audience themselves observed the story of the boat fishing in the deep sea.

The Wind (2022)

Fishermen in the deep sea sometimes anchor at a certain place, where they meet by night or by day, and when they meet they play cards, cook together, talk and sing. And musically, oddly enough, the film features a song made with the sounds of boats, cuts, sticks, non-mechanical objects, the song Sada Sada Kala Kala is one of the art directions. The poignant rhythmic touch of the song helped the film in marketing before its release. In the film Hawa, the sounds of wind, storms, rain and lightning on boats at sea are recorded realistically from nature. The kind of psychological problems that occur when there are several people in a certain place in the ocean to create the reality of the film. Psychological familiarity is realized in some cases in the story of the film and in the dialogue of the fishermen. In the film, Nagu's character is heard saying, "A fish this big ever rose? This surma?" Such an unusual statement is a visualization of the psychological problems caused by the prolonged stay of a trawler living alone in the ocean. Which marks the audience in bringing the film to plain reality. The story of the film Hawa is told in a certain journey. Where the audience can feel deep inside the mind, different contexts and visualizations in some stories bring the audience out of that scene. In the film Hawa, the Shalik bird (caged) is shown as a metaphor. The Common Myna is

subtext symbolized as a symbol of peace, bravery and freedom. After the Chan Majhi bird was cooked and eaten, the bloody carnage of fishing trawlers at sea began. The filmmakers depicted the bloody casualties as folk culture myths and narratives. The tone, level, softness and consistency of the dialogues of the characters in the film are edited accordingly, such depictions and the costume design of the sea-going boats and sailors used in the film is a unique piece of art direction that visualizes reality and connects the audience with the film's story.

The Wind (2022)

Adapted from the folktale form of the film Hawa Fiction, the life story of a simple sea fisherman has been creatively portrayed on the silver screen. The story of Hawa melancholy, the story of eight fisherman characters with a total of nine characters, the story of

their love for each other, and the story of conflict with each other. Through the deep light blue sea water and the light blue on the timbers of the boat, the creator has hinted at the message of passivity, calm, spirituality and tranquility that can be felt among the eight fishermen on the boat. The story of the film Wind of Sorrow takes a different turn, when the unconscious wet body of the gull is caught in the fisherman's net as a dead body at night. When Gulati's wet body is caught in a fisherman's net, the light red color sari maker cites love, passion, excitement, violence, and blood. In view of Rango's hint, Gulti later forms a love bond with Urkes (Sohail Mandal) character. Gulati's appearance in a calm blue boat with a red saree of violence creates an atmosphere of danger and turns into a bloody clash. Just as Gulati's character brings love to the deep-sea fishing trawler, the blood game brings conflict and death. In the film Hawa, the main antagonist Chan Majhi was a pirate robber, committed many wrongful murders, who killed Gulati's father and stole fish from a fishing trawler and sold it to a moneylender without informing him. The makers have basically constructed the main story of the sea trawler with both the protagonist Gulati and the antagonist Chan Majhi, bringing an end to the bloody events and establishing justice through melancholy. The protagonist Gulati is helpless and myth and metaphor are used to empower the female character. In the final scene of the film, Chan uses the metaphor of the female character as a snake to introduce the myth story Vaibhav into the trawler, stabbing the sailor to death. In this way, saying goodbye to injustice forever, the film ends with the bright golden light of justice and love spreading in the blue calm ocean.

Importance of Subtext and Art Direction # Page 87
The need for art direction and subtext
The role of subtext in bringing depth and multidimensionality to films
The role of subtext and art direction in adding texture and depth to filmmaking

While the films of different countries are quite different from a social, political and religious point of view in addition to their own customs, the production of films by different people is also different. Many a time a filmmaker makes films following his specific standards or style. Auteur theory, which is essentially camera-style, holds that the director, who oversees all the audio and visual elements of the film, is called the writer of the film's screenplay. Film art direction has emerged as a powerful tool for filmmakers, enriching the aesthetic virtual narrative by subtly weaving in the different layers of the narrative of the film's story. Through meticulous attention to visual details, set design, and cinematography, filmmakers imbue scenes with subtextual cues that invite the audience to freely insert themselves into a film's narrative and give the audience a different experience of the film's mood and sweetness. The director can convey the meaning of his hidden subtext to the audience regardless, and through this subtext a filmmaker connects the scenes of the film with the mind of the audience in the cinema hall and embeds his own story in the mind of the audience. The book underscores the symbiotic relationship between visual aesthetics and narrative subtext, attempting to explain how each frame, color palette choice, and prop placement can subtly communicate emotions, themes, and character motivations in various film segments or narratives. The world's oldest motion-picture film, the short film "Roundhay Garden Scene" directed by French inventor Louis Le Prince in 1888, is only 2.11 seconds long, technically the world's first celluloid film, showing actual continuous action. As filmmakers continue to innovate and audiences become more engaged with the nuances of visual

storytelling, the role of art direction in shaping film narratives promises to evolve to the utmost, offering endless possibilities for immersive storytelling experiences.

Roundhay Gardens (1888)

Films play a significant role in developing and enriching the psyche of people under the artistic guidance of aesthetics. In the world of movies, the people of the world are forced to look for their own happiness in the midst of thousands of preoccupations and hardships. So, movies are the undeniable entertainment element of life.

Stop Genocide (1971)

Movies are not limited to being a source of human pleasure or entertainment; Zaheer Raihan's short film Stop Genocide during the Great Liberation War of 1971 served as a documentary to the world as a visualization of the genocide and brutality of West Pakistan. Stop Genocide (1971) is a visual documentary film recorded during the 1971 Liberation War in what was then East Pakistan, now Bangladesh. Stop Genocide (1971) is an outstanding 20-minute black-and-white documentary on the liberation war made on 35mm film by talented Bangladeshi aesthetic filmmaker Zahir Raihan. Stop Genocide, a documentary on the Liberation War, is his masterpiece. Through which he presented to the whole world through pictures the sufferings of the people of Bangladesh, the oppression and the torture of the Pakistani forces. The Stop Genocide documentary played an outstanding role in creating public opinion in favor of Bangladesh in the court of the whole world. According to the US Holocaust Memorial Museum, United Nations data, genocide is an internationally recognized crime committed with the intent to destroy, in whole or in part, a racial, ethnic or religious group. Mohammad Zahirullah, known as Zahir Raihan, was born on 19 August 1935 in Feni, and disappeared on 30 January 1972 in Mirpur, Dhaka. His secret name was Raihan while he was associated with banned leftist politics. Stop Genocide is constructed from documentary footage of the brutal killings, devastation, fleeing terror by the West Pakistani army of ordinary people in Bangladesh, the miserable living conditions of the refugee camps in Bangaon,

Kolkata, and the inhumane trek of hundreds of kilometers to escape. Stop Genocide (1971) is a historical documentary documenting the horrific visual evidence of the brutal torture, killings and horrors inflicted on people from children to the elderly in Bangladesh in 1971. Stop Genocide (1971) expresses the language of human cries and pain. By which they understand what they have lost, what they have gained. Many are destitute, many have lost everything in war, many have become orphans, many are destitute of everything, except the terrible pain of being a helpless human being, with which he now lives. The first scene of the film depicts a village woman threshing paddy with a smile on her face. A country background of peace and comfort is depicted with this smile of the girl. Afternoon's smiling village scene is followed by a deep black night amidst heavy rain accompanied by dog barking and Pakistani aircraft firing. The monstrous carnage of the demonic invasion that ripped apart the land of peace and shattered everything and the unknown horrors on the ground of trembling and terrified Bangladesh. Towards the end of the documentary, an unnamed 11-year-old girl newly sheltered in the Bangaon, Kolkata refugee camp is presented in tears. There is no smile on his face, only tears in his eyes, his hair is disheveled and his clothes are dirty and torn. The helpless eyes and faces of this girl are the expression of the eyes and faces of all the people of war-torn Bangladesh in 1971. She is the embodiment of girls, children, women and men of Bangladesh. The documentary provides information on the people of Bangladesh in 1971 compared to people in Algeria, Palestine, South Africa, Congo, Haiti or Vietnam who lost the minimum right to live freely. In the case of Bangladesh independence, almost all the freedom fighters were youth forces. They wore lungis and white vests. Those young guerilla freedom fighters, with their infinite youthful energy, laid down their lives with unsurpassed love for the country, soil and people, but crushed, defeated and dulled the brilliant vast contingent of the West Pakistan Army and robbed the bright crimson sun of Bangladesh's freedom.

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Glossary

Subtext: The implied meaning by the filmmaker that is not directly expressed or revealed through the film's characters or dialogue, but is hidden within the film's flowing narrative.

Industrial Instructions: The artistic aesthetics of the visual language of film, costume design, and set decoration through scenery, costume design, and production direction to create the story environment of the film's backgrounds or characters.

Cinematography: Aesthetic moving scenes created through the use of camera and light through the visual photography and technology of film.